

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3185.

SATURDAY, NOVEMBER 10, 1888.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL HISTORICAL SOCIETY,
11, Chandos-street, Cavendish-square, W.
THURSDAY, November 15, at 8.30 P.M. Mr. OSCAR BROWNING,
F.R.H.S., will read a Paper on 'Hugh Elliot at Naples, 1803-1806.'
F. EDWARD DOVE, Secretary.

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MR. HENRY BLACKBURN, Editor of 'Academy Notes,' &c.,
will LECTURE in England and Scotland in 1889-90, commencing in
November. At Edinburgh Philosophic Institution, 12th and 19th
February. London Institution, March 14th, &c.—For vacant dates
address 105, Victoria-street, Westminster.

BRITISH MUSEUM.—FOUR LECTURES ON
'The Chronology and History of Babylonia' will be delivered by
MR. G. BERTIN, M.A.S., on the FRIDAYS November 20th, December
1st, 15th, and 21st, at 8.30 P.M.—Tickets for the Series, 15s., for One
Lecture, 5s., may be had from E. A. Clarke, Stationer, 38, Museum-street,
and Mr. W. T. Ready, 55, Rathbone-place; or at the British Museum
before the Lectures.

TWELVE LECTURES upon ARCHITECTURE:
THE HISTORY AND ORNAMENT, with Lantern Illustrations, will be
delivered at ST. JAMES'S HALL (Piccadilly Entrance), on WED-
NESDAY EVENINGS, commencing December 5, by Messrs. G. A. T.
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For Regulations and every information apply to the Hon. Secretary,
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GRESHAM LECTURESHIP ON DIVINITY.—A
VACANCY having occurred in the Gresham Lectureship on Divinity
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I am directed to give notice that CANDIDATES for the APPOINTMENT
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The age of Candidates must not exceed 50 years, and the appointment of
Lecturer will be for One Year only from the date of such appointment.
Particulars of the duties of the Lecturer and of the School.
By order, JOHN WATNEY, Clerk to the Gresham
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SATURDAY, NOVEMBER 10, 1888.

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LITERATURE

Correspondence of Daniel O'Connell, the Liberator. Edited, with Notices of his Life and Times, by W. J. FitzPatrick, F.S.A. 2 vols. (Murray.)

Nothing is more impossible than to foretell the verdict of posterity. No one will now agree with Balzac that Napoleon, O'Connell, and himself were the only great men this century has seen; still less does the present generation say with D'Aubigné that "the only man like Luther—in the power he wielded—was O'Connell." But some few years ago this was not deemed an extravagant estimate of the "Liberator's" influence. Greville, unmindful of the fate of prophets, asserted that "history will speak of him as one of the most remarkable men that ever lived"; and an enthusiastic biographer proclaims him "the greatest man this or any other country ever produced." On the other hand, O'Connell was, in his own words, "part of the stock-in-trade of abusers," and among the many who hated him no words were deemed too violent for the denunciation of the "big beggarman." Journalism had not in those days learnt the necessity of good manners in criticism; the respectable press mistook strong language for sound argument, and the *Times* went so far as to call the Liberator "an unredeemed and unredeemable scoundrel," and to demand, "How long shall such a wretch be tolerated among civilized men?"

Forty years ago the publication of O'Connell's private correspondence would have been a national event; every man and woman who could read would have been interested in these letters, either in the hope of sharing the intimate thoughts of the greatest man that ever lived, or in the expectation of seeing villainy unmasked, and of learning the nefarious secrets of O'Connell's power and popularity. But now there is a danger that these volumes may not secure the attention they deserve. Time has already levelled the ups and downs of O'Connell's reputation, and few will open these pages with the anticipation of finding the revelation of a superhuman character either for good or evil.

And, indeed, the O'Connell of this correspondence is a most human creature, good, lovable, honest, but no more heroic than humanly, and the chief impression it creates

is of surprise that a character so ordinary should gain such surprising influence, and make so great a mark in the world's history. No doubt an orator is judged as unfairly by his correspondence as a man of letters by his conversation, but these volumes do certainly support the theory that the orator is the man of few ideas, and the singular absence of any indication of genius shows how much physical gifts go to the making of an influential personage. Industry, ambition, tremendous vitality, a splendid constitution, an imposing presence, a winning manner, a most magnificent and melodious voice, good judgment, and sound sense appear to have been the materials out of which O'Connell made his fame, and his capacity for work, his unflagging energy and untiring strength are a dominant note in the first and better half of his correspondence; but of eloquence, of wit, of raciness of humour, there is scarce a trace, and it is surprising how so many good and even noble qualities can reveal themselves with so little evidence of moral distinction. The letters show us a man of stupendous vigour, of large and ready sympathies, of tender and deep domestic affections, of good sense and some acumen, and of religious feeling that is really beautiful and touching in its childlike simplicity and unquestioning faith; but neither his religion nor his patriotism inspired him to the sterner virtues of austerity and self-sacrifice. Nor does he ever seem to have had a lofty or uncommon thought—indeed, the O'Connell of these volumes is as good as bread and as ordinary.

It is certainly remarkable that one who kindled enthusiasm in so many should display so little of the divine fire, and that a man without advantages of high birth or great means should by sheer influence win for himself so high a place without a greater strain of heroism or guile to simulate it; but though a crafty lawyer O'Connell was simple and honest for a public man, and, above all, for a man whose agitation was conducted by legal evasions of the law. Towards the end of his career he did, it is true, have recourse to "the oil that makes the wheels of government go," and he did to some extent use his influence to secure places for his family and dependents; but in judging his motives it must be remembered that in all sincerity he thought his sons the noblest and most gifted of men, so that it is to his credit that he pressed their claims so little. Still, there are unquestionable signs of moral deterioration from the time of the Whig alliance—an alliance that accords ill with O'Connell's oft-repeated estimate of that party, and that would, perhaps, have been impossible to a man of finer fibre, though few will deny that O'Connell was justified in giving the Whigs "a fair chance." What is more doubtful is whether a man hating a system as O'Connell hated the Union is capable of fairly helping to work that system.

Like the majority of his countrymen, O'Connell claimed illustrious descent, but the operation of the penal code had broken the fortunes of his family, which at the time of his birth had sunk to the farming and trading class. Dan, with a younger brother, was educated by a bachelor uncle, Maurice O'Connell of Darrynane, to whom are addressed the earliest of these letters, written

from the "colledge" of St. Omer in 1792, when Daniel was sixteen years old. It was in this same year that young O'Connell's tutor wrote of him, "I was never so much mistaken in my life as I shall be unless he is destined to make a remarkable figure in society," an opinion which suggests that Dan was as unready with his pen as many a clever English lad is with his tongue, for the letters are excessively childish, and show nothing more uncommon than a grateful and affectionate nature and the graciousness to express these kind feelings—qualities that are undoubtedly the very salt of the whole of his voluminous correspondence. From St. Omer's the boys were soon removed to Douay, but before they had been a year in France the outbreak of the French Revolution occasioned their recall, and, the restrictions on Roman Catholics having been in that same year removed, Daniel O'Connell became one of the first Roman Catholic students at Lincoln's Inn. While he was keeping his terms he lived in a boarding-house at Chiswick, wherein, we read,

"the society is mixed—I mean composed of men and women, all of whom are people of rank and knowledge of the world; so that their conversation and manners are perfectly well adapted to rub off the rust of scholastic education; nor is there any danger of riot or dissipation, as they are all advanced in life—another student of law and I being the only young persons in the house."

But O'Connell did not long profit by this society, so well adapted for "the acquisition of all those qualities which constitute the polite gentleman"; he returned to Ireland, and in 1798 was called to the Irish bar. In the first year of his practice his fees amounted to 58*l.*, by the fourth they had risen to 300*l.*, and he then made a love match with his dowerless cousin Mary, against the wishes of his relatives and at the risk of disinherence. The marriage proved a very happy one, and to it we owe all that is really charming in this correspondence. From first to last O'Connell was an effusively affectionate husband:—

"With you I could live with pleasure in a prison or a desert. You are my all of company, and if I can but preserve your love I shall have in it more of true delight than can be imagined by any but he who sincerely loves. My Mary, I rave of you! I think of you! I sigh for you! I weep for you! I almost pray to you! Darling, I do not—indeed I do not—exaggerate. If there be more of vehemence in my expression, believe me that vehemence has its justification in my heart—a heart that is devoted to the most enticing of her sex. Indeed you are a dear, charming little woman."

This was five months after marriage; but the only difference time made in the tone of his letters to his wife was to remove the veneer of literary style and diction, and after three-and-twenty years he writes to his wife:

"My own and only Love,—It was Kate wrote the letter I had yesterday, and I do most tenderly, tenderly love Kate. Yet, sweetest Mary, I could have wished to see one line also in that handwriting which gives me recollections of the happiest hours of my life, and still blesses me with inexpressible sweetness and comfort when we, darling, are separate. All the romance of my life envelopes you, and I am as romantic in my love this day as I was three-and-twenty years ago, when you dropped your not unwilling hand into mine. Darling, will you smile at the love letters of your old husband?"

Oh, no—my Mary—my own Mary will remember that she has had the fond and faithful affections of my youth, and that if years have rolled over us they have given us no cause to respect or love each other less than we did in early life. At least, darling, so think I.....We dine on Saturday at Lord Stourton's. On Sunday at Brougham's to meet the Dukes of Sussex and of Devonshire, &c. We are asked for Sunday, the 6th of March, by the Duke of Norfolk. There is a better chance of emancipation certainly by our having come over."

That emancipation, when it came three years later, altered O'Connell's whole way of life; it was then that he abandoned his splendid practice at the bar and devoted himself almost exclusively to politics. The change was personally unfavourable to O'Connell; his expenditure was increased, and his income became precarious, and regulated by causes beyond his own control. And when his sons grew up, and his ambition and paternal affection prompted him to place them all in Parliament, he was never free from money anxieties. In 1835 he had to bear the costs of six contested elections and of five subsequent election petitions. On the 7th of March he writes to his friend and organizer FitzPatrick:—

"I shall be put to 1,000l. to 1,500l. for the Dublin election petition, from 500l. to 1,000l. for the Tralee election petition, a like sum for the Youghal petition, a like sum for my half of the Meath election petition, and you perceive how little prospect I have of any species of assistance."

These estimates, however, fell far short of the real figures; the inquiry dragged slowly on, and he confesses to the same confidant: "I suffered much mental agony respecting these elections and these petitions, and still think that they are calculated, as they certainly were intended, to ruin me." Finally he was unseated, "principally by the non-payment of the pipe water for the year 1834," and writes: "The expenses of the election petition have all fallen upon me. They are frightful....no wonder that my heart should sometimes sink within me." They were, indeed, a heavy price for popularity. Dublin alone cost him 8,000l., Youghal more than 2,000l., to say nothing of three petitions that came nearer his own estimate of their cost. Troubles were now gathering round him. In the following year Mrs. O'Connell and his son Maurice fell ill, and throughout the autumn months of 1836 his intimate correspondence is heart-rending in the sincerity of its anxiety and overwhelming grief. "I am spending a period of great agony," he writes to Barrett:—

"Maurice is in a very precarious state..... God help me! my ever beloved is in a state of much suffering, and daily losing ground. I do most potently fear she cannot recover. She may linger for weeks. One week may—Oh God, help me—!"

A week later we read:—

"The aspect of affairs in my domestic circle is daily more gloomy. Hope which comes to all comes not to me.....I am now much alarmed about Maurice. These afflictions impair my public utility as well as tear to pieces my private affections."

"Alas, alas!" he writes on October 26th, "I cannot describe to you my own mental state."

After this there is a break of some months in the continuity of the letters. Mrs.

O'Connell died on the last day of October, and it was not until the beginning of the ensuing year that O'Connell was able to take part in public affairs, and in the next autumn he writes of the aching void left craving at his breast, and that he is daily more conscious that he can never again know happiness. Nor, in fact, does he ever seem to have regained his old keen relish for life; of hunting he became increasingly fond, but this probably because the excitement of the sport enabled him to forget the cares, anxieties, and troubles by which he was surrounded. His money anxieties pressed more heavily upon him, and this correspondence reveals how great was the temptation to accept the office he refused:

"My heart is sad at the sacrifice I now make. If she was alive I should have my reward and my consolation, but her memory casts a protection about me which will prevent me from abandoning my struggles for Ireland save with my life."

"Want is literally killing me," he writes soon after; "I have grown ten years older from my incessant pecuniary anxieties"; and again, in the August of 1839: "I am, I confess, very unhappy. I look upon myself in danger of ruin. The country is plainly tired out of my claims. I am indeed unhappy." It was at this time that he conceived the idea of retiring to the monastery of Clongowes, but the very letter in which he confides this determination reveals the keen interest he still felt in politics, and it can have been little surprise to the friend to whom these confidences were addressed to hear soon after that, having "tried the United Parliament to disgust and meanness," he was going to melt the Precursor Society into the famous "Loyal National Repeal Association."

In his effusive loyalty O'Connell was a marked contrast to the Nationalists who went before and who have succeeded him; the accession of the girl queen filled him with hopes, and with the chivalrous devotion natural in a male subject past sixty towards a female sovereign of eighteen. Always hopeful and believing that what he wished must be, he soon persuaded himself that "the beloved young lady" was scarcely less of a repealer than he was himself. "She is determined to conciliate Ireland," he writes a few months after her accession:—

"our gracious and beloved Queen not only is free from any prejudices against her Irish subjects, but is actually and sincerely friendly to the rights and liberties of the Irish people"; and again: "We owe all to the darling little Queen." This, of course, was in the days of the Whig alliance. Later the Queen was powerless to benefit the allies of the Whigs; still O'Connell's warm and fatherly heart retained to the last an affection for the gracious young ruler.

The two final chapters are painful reading, for in them is recorded the sad history of mental decline and bodily failure, and long before the robust frame showed outward signs of decay the pettish weakness of the old Tribune betrayed that something was amiss. His efforts to grapple with the distress arising from the failure of the potato crop of 1845 and 1846 were singularly futile, and he represented the more energetic counsels of younger men. But in the winter of 1846 he became manifestly ill and felt that his end was near. "They deceive themselves, and consequently

deceive you, who tell you that I am recovering," he writes on March 1st, 1847, and from that time the record of suffering and the fear of death is chronicle by other pens.

There was, indeed, not much to relate, only the miseries and sufferings incurred through the desperate remedy of travel in the wintry springtime. On the 22nd of March O'Connell left England accompanied by his son Daniel, a friend, and a servant, and by them was coaxed, persuaded, urged, and dragged, "through sorrows and obstacles enough to break the sternest heart and appal the most courageous," as far as Genoa. Winter and death pursued the fugitives remorselessly. At Lyons in mid-April it was "snowing as heavily as ever you saw it in Dublin on a Christmas Eve." To the dying man, "his spirits daily sinking," his weakness "so great as to be incompatible with life," the journey must have been a cruel torture. The veil that should shroud such times as these is but slightly lifted, but enough is said; the reader can fill in the outline. No wonder that at Genoa O'Connell refused to proceed; move he would not, though his friend urged him "in the strongest language he could command." Perchance through long custom O'Connell was inured to strong language; more likely, plunged in that paroxysm of dread, and fear, and misery that was his chief suffering, he neither heard nor understood what was asked of him. On the 14th of May his long enfeebled mind began to wander, and on the next evening he died "with the calm of an infant that falls off to sleep."

We have confined our notice to the personal and private side of O'Connell's character, partly because it is in this aspect that he becomes most known to us through this correspondence, but also because his public career is too closely linked with current events for discussion in a non-political journal. But all who are interested in public affairs will find the private history of his agitations, his organization, and of his powerful though unrecognized influence with leaders of parties instructive and entertaining.

To Mr. FitzPatrick is due the gratitude of all students of history, of truth, and of human character for the patience and pertinacity with which he has collected these letters, and the knowledge, discretion, and tact of his arrangement. He has let O'Connell tell his own story, and the connecting thread is slight and scientific, such as only minute knowledge of his period could make it. The reader is hardly conscious of its presence, yet it suffices to weld a huge mass of miscellaneous correspondence into an authentic biography and lifelike portrait of the man who, of all others, made the greatest mark on his country and his generation.

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Durham or the Archbishop of Canterbury, exercised spiritual jurisdiction over lands far more extensive than those of many a German or Italian state. Henry VIII. cut off large portions, and the ecclesiastical changes of the days of our fathers reft off further portions. Nottinghamshire, which was a recent addition, has again been severed. These changes may have been beneficial to members of the established religion, but they are puzzling to antiquaries, who, although they are credited with never forgetting anything, find it difficult to carry in their heads the ecclesiastical transformations which England has from time to time undergone. The students who consult this most useful book of reference would do well to impress upon their minds before they begin what were the exact boundaries of the Lincoln diocese in the reigns of Elizabeth and James I.

It is only in recent days that English people have become aware that it was a part of the duty of the State to make regulations with regard to marriage. When the notion was first entertained it seemed of a dangerously revolutionary character, and it has only been little by little that the civil power has invaded the ecclesiastical domain. We must not be misunderstood. From the earliest days of Christianity it has been recognized that marriage consisted of two quite separable things, the religious rite and the civil contract. Though separable, they were, however, in practice almost always conjoined, and the ordinary man and woman when entering upon the marriage state had no conception that the service which joined them together was capable of being treated in two manners, which might in many cases diverge widely from each other.

Before the changes which took place concurrently with the Reformation, the asking of banns, the granting of a licence, and even the ecclesiastical ceremony itself were not necessary to form a legal contract. Persons who married after the irregular fashion so often mentioned in the old romance books incurred ecclesiastical penalties and were evil thought of by their pious neighbours, but their unions were valid and could not in ordinary cases be set aside by any process of law. It is even yet, we believe, a matter of debate whether marriages of mere consent were not good in English law until the passing of the well-known statute which takes its name from Lord Hardwicke. The plot of Aphra Behn's play 'The Town Fop,' published in 1677, turns on the fact that Bellmour and Celinda, having mutually plighted their troth before the lady's brother and the nurse, were really and truly wedded. It has been assumed, we think on sufficient ground, that one reason why parish registers were instituted by Thomas Cromwell, Henry VIII.'s Vicar-General, was to put some check upon clandestine marriages. The Council of Trent did this in a fairly effective manner for those countries which accepted its decrees, but over Protestant lands they were necessarily inoperative, and some states which clung to the Roman obedience in matters of faith, never accepted the Tridentine decrees as to discipline.

We do not think it has been ascertained when it began to be the custom for the

bishops to grant marriage licences. They are a part of the great system of dispensations which was so all-present and far-reaching in the Middle Ages. To obey the letter of the canon law was found to be in some cases impossible, in many attended with irritating inconvenience, so at an early time it became the custom for the bishops to grant leave under their seals for persons to marry without the formality of banns. In many cases, we believe, no proper record of these dispensations has been preserved, but there are, Mr. Gibbons tells us, memoranda as to documents of this kind as old as the latter years of the thirteenth century. The Lincoln marriage allegation books, of which the volume before us is a carefully prepared calendar, have but recently come to light. We are very glad that they have been found; it is not easy to exaggerate their importance to every one engaged in genealogical inquiries. They are, it is true, not an absolute proof that a marriage has taken place. Instances have been known when, after the licence has been purchased, one of the parties interested has changed his or her mind, and broken off the engagement, and within our own personal knowledge more than one case has occurred of death intervening before the marriage could be proceeded with; but though not proof of a marriage having taken place, the entry in the allegation book is evidence that a licence issued, and therefore makes it in the highest degree probable that a wedding followed. Besides the allegation books are much more useful than the parish registers. Until recent days the latter frequently contained only the names of the parties to the contract. The allegation books commonly give the age of the bride and the name and place of abode of her father. How very important this is we need not stop to demonstrate. In documents of this kind there is very rarely room for any of that personal and individual element which makes a book of old wills such entertaining reading. Our forefathers, however, were never willing to permit the forms of law to entirely overshadow them. Characteristic traits will break out. There is one amusing example here of the year 1619. Francis Langley, of Ingollmells, gent., aged twenty-two, had, it seems, become attached to a lady of a well-known Lincolnshire house, Alice Massingberd, of Bratoff, who was two years older than himself. Her father was dead, but her grandfather was still alive. Langley applied to the grandfather for his consent, explaining his pecuniary circumstances and telling the old man that he could not get the goodwill of Alice's mother. The grandfather's reply was satisfactory. "Let her take her owne liking," he said; "for her mother, she is so violent a woman that I will not meddle with her." This violent lady was, we think, Frances, daughter of George Fitzwilliam, of Mablethorpe. If we are right in this, it is not improbable that the mother's dislike to the match arose from pride of race. The Fitzwilliams inherited some of the noblest blood in the shire.

Mr. Gibbons has done his work in a highly creditable manner. The text seems remarkably free from misprints. In the preface there is an account—short, but very much to the purpose—of the general nature of many

of the documents preserved in the bishop's archives. No one is so well acquainted with the Lincoln records as Mr. Gibbons; and it is pleasant to have his testimony to the fact that of recent years the utmost care has been taken for their preservation. In some classes confusion reigned, but there is good reason to hope that the work of classification and arrangement is now proceeding satisfactorily.

Principal Shairp and his Friends. By William Knight. (Murray.)

Glen Dessaray, and other Poems. By John Campbell Shairp. Edited by Francis T. Palgrave. (Macmillan & Co.)

THERE are distinguished persons who are best honoured at a distance; their books delight us, but we lose something of the enjoyment in gaining a personal acquaintance with the authors. On the other hand, there are writers less highly gifted who win love without an effort, and attract their friends by an irresistible fascination. We cannot, perhaps, explain the secret of the charm, and are content to feel it. Such a man was the late Oxford Professor of Poetry, who numbered among the friends who, as Matthew Arnold said, took him to their bosoms some of the most able thinkers of the day.

Prof. Knight's mode of dealing with his subject is, we think, singularly unfortunate. There seems to be little method in the arrangement of materials, and the reader who wishes to follow the course of Shairp's life is constantly stopped by the insertion of paragraphs or pages that do not fit in with the narrative. In his preface Mr. Knight anticipates the purpose of his book by a long and somewhat superfluous description of Shairp's character and manners. "My aim in this book," says the author,

"is that Principal Shairp should speak for himself, both to those who know his writings and who knew the man and have been helped by him; that he should continue to speak a little longer, partly through his letters, partly through extracts from his private journals, and above all by the 'reminiscences' of his friends now living. These woven together by a few connecting threads may serve to perpetuate the influence of his life."

Mr. Knight's aim is excellent; it is to be regretted that as much cannot be said for the way in which it is carried out. The volume is overweighted by the "reminiscences" written by attached friends after Shairp's death. These are broken into portions by Mr. Knight in order that they may contribute to the continuity of the biography, but owing to the clumsiness of the arrangement they fail to do this, and instead of simply having a picture of Shairp as he was in his youthful days at Oxford, or later on at Rugby and St. Andrews, the reader is presented in every chapter with what may not unfairly be called obituary notices. The result is that Shairp dies over and over again in the course of the narrative, and the sympathetic reader has to mourn the loss of a man who is just beginning his career. If order is Heaven's first law, it is not Mr. Knight's. Repetitions are wearisomely numerous, and begin with the opening pages; but as the reader proceeds he soon ceases to wonder at the author's amazing propensity for saying the same thing twice,

and occasionally thrice or four times. Verbal errors, too, are not wanting, and it is long since we have met with a book by an author with a name to lose so carelessly constructed. This is the more to be regretted since with the rich materials at his disposal Mr. Knight might have produced a delightful narrative.

The main facts of Shairp's uneventful life are soon told. He was born at Houstoun, the family estate in the county of Linlithgow, in July, 1819. At ten years of age he was sent with his brothers to Edinburgh as a pupil at the Academy. There he stayed four years and, as he said afterwards, laid the basis of any scholarship he had. In 1836 the boy—for such he still was—went to Glasgow University, carrying with him a love of poetry and of Wordsworth, and, what is less uncommon, a passion for riding. At Glasgow he gained the friendship of Norman Macleod, seven years his senior, and of other men whose portraits he afterwards drew with a masterly pen. There Shairp's intellect was quickened by the study of Coleridge and Wordsworth, and by the political debates at the Peel Club. In 1840 he gained an exhibition to Balliol College, and his undergraduate life at Oxford is perhaps chiefly memorable from the friendships which he formed there with such men as Clough, Matthew Arnold, and Stanley. Already in those early days men with spirits finely touched felt the influence of Shairp, and loved and honoured him not so much for what he did as for what he was. In his presence they seemed to breathe a higher atmosphere. As a freshman he gained the respect of the reading men by the report that he was believed to know all about Kant, and of the so-called "fast set" by his repute in the hunting field.

Here is a characteristic story:—

"When he first went up to Oxford he hardly knew any one, and feeling lonely determined to indulge himself with a day's hunting. Accordingly he went to the best livery stables and demanded a horse. The proprietor was a knowing man, and, after a little conversation, concluded that Shairp was a safe man, and gave him a first-rate mount. There were a great many men out that day, and the run was a severe one; and as it happened, every one was left behind except Shairp and the master of the hounds—a young man very well known, and much admired among the sporting members of the University. The two got talking, and Shairp proposed that being near to Oxford they should return together and dine in college. This was done, and great was the astonishment of Balliol to see the young Scotch freshman walk into hall accompanied by the dashing M. F. H.—, who was, at least to the sporting ones, the object of so much admiration. That evening, Shairp said, one after another of these men dropped into his rooms, and he found himself at once introduced to as much of the college society as he desired."

Susceptible to impressions from all sources, Shairp gained much from Newman and Carlyle, and much also in his religious life from that remarkable man Erskine of Linlathen. For Wordsworth his reverence was profound, and his love of Scott made him unwilling to see any faults in that great writer. "I would as soon," he said, "think of criticizing my own father as Sir Walter." Like Scott he loved the old Border ballads, and for Scottish scenery his affection was unbounded. Probably his greatest wish in these days of youthful enthusiasm was to

make some book, or to sing a song at least, for Scotland's sake; but neither then nor afterwards had Shairp any strong worldly ambition, nor can he be said to have deliberately chosen a profession. He worked hard when at Oxford, but, as is the case with all imaginative men, gained incidentally the knowledge that was most precious to him. Thus in one of the long vacations, writing from Grasmere, he relates how he heard Hartley Coleridge talk alone about Shakspeare: "It was worth all the commentaries and essays on him I ever saw, but it is always somewhat painful to hear him." Like his chief teacher Wordsworth, he probably learned more from nature than from books; but there was nothing of the recluse about Shairp, who loved to mingle with his fellows, and was, as a college friend says, "universal in friendships and admirations."

Having gained a Second Class at Oxford, and lost all hope of a fellowship, Shairp, with an uncertain future before him, visited Dr. Tait, then head master at Rugby. He was afterwards asked to take an assistant-mastership in the school, and there the next eleven years of his life were spent. For the routine of school work he was not altogether fitted, but he knew how to win the affection of the boys, and his influence was powerful for good. A Rugby master, Mr. Edward A. Scott, writes:—

"I first knew Principal Shairp when he became a master at Rugby in 1846. I was a boy in the Sixth Form, not in any way especially connected with him, and, for some reason unknown to me, became the recipient of unbounded kindnesses from him. His house, his horse, and his time were always offered for my use. Such intimacy between a master and a boy, now not unusual, was then quite new; but it always was Shairp's way. His greatest influence at Rugby was exercised through these private friendships. I never had a lesson from him, and only knew him as an inspiring friend. What struck me most in him was the combination of enthusiasm and a certain precision of character which I may almost call severity. He repelled no question; gave his opinions evidently with no reserve; but made me feel that there were some questions which it was good not to ask, for himself as well as for me."

And after alluding to the "freshening power" felt by Shairp's pupils, he adds that it was as warmly recognized by his colleagues:—

"Bishop Cotton.....was full of this theme. He spoke of Shairp as a unique force; a fountain-head of originality. The present Dean of Westminster, who at that time exercised the most vigorous influence as a teacher, used to say that Shairp was a missionary to the masters.....The delicate appreciative power, combined with firm and definite conviction, which marked his mature writings I can now trace clearly in my recollections. At the time criticism, enthusiasm, sense of duty, and the warm glow of a poetical imagination drew me by a complex chain that I should not have cared to analyse even if personal affection had permitted me to do so. I loved him all my life, and wish I could have loved him even more than I did. No man has ever done so much for me or made me so deeply his debtor."

Shairp married happily at Rugby and gained friends there—where, indeed, did he not?—but the position was uncongenial, and the tame scenery depressed him. He was always in what the Dean of Westminster calls a "Scottish frame of mind," and not even long Highland rambles in the

vacations sufficed to satisfy his passionate affection for his native land. At length, through the influence of the late Archbishop of Canterbury, Shairp was appointed Professor of Latin at St. Andrews, a post for which he appears to have been admirably qualified. His work as a professor, his friendships, lectures, and literary labours, and many a glorious summer ramble filled up the happy years at St. Andrews. Ultimately he was appointed by the Crown to the Principalship of the United Colleges, and in the same year gave the course of lectures to the students on culture and religion which were afterwards published, and reveal in large measure the mind and heart of the writer. In 1877 Shairp was elected Professor of Poetry at Oxford, and very pleasant to him was this renewal of his residence in the University. Dr. Bradley writes:—

"There was still the same earnestness, the same fund of enthusiasm, the same rich store of illustration from all the poetic side of Scottish history, tradition or legend; the same keen interest in poetry, much of the same humour."

He adds, however, that there was not a little in the tendencies of young Oxford distasteful to Shairp's essentially conservative mind, and that by the young generation "he was looked on as a critic who belonged to an age that had passed away, and as only partially in sympathy and harmony with that which had succeeded."

Several years of vigorous activity passed away with few striking incidents for the biographer. We read of Border wanderings, in which Shairp had always delighted; of the publication of his 'Burns' in the series of "English Men of Letters," and of his Oxford lectures; and, finally, of a brief stay in Italy. This foreign journey was made in the spring and summer of 1885, and in the autumn of that year he died.

It will be seen that no man of letters could have had a more peaceful career, and so far as Shairp desired success he gained it. In literature he has an honourable, but not a particularly high place. His sketches of several of the distinguished friends who died before him are perfect in taste, in sympathy, and in wise judgment. His nature was eminently poetical; he loved all that a poet loves and felt in his measure what a poet feels; but his voice of song, though not an echo, was comparatively weak, and we agree with one of Shairp's friends that, while he had a fine feeling for poetry, he was not a born poet. Mr. Palgrave's selection from his published and manuscript verse contains in general the writer's maturer work. Much of it is fresh and beautiful, and shows the strength of his love for nature, and especially for Highland scenery. There is in it the indication of a spirit sensitive to whatever is poetically pure and lovely, but the divine gift which we all recognize, but cannot describe, is not visible in his poems.

It was what the Duke of Argyll justly calls Shairp's "extraordinary personal charm" that drew to his side so many loyal and distinguished friends. His talk is said to have been delightful, rich in anecdote, and abounding in humour; and his sympathy enabled him to appreciate greatness and goodness in men of the most opposite parties. Writing of Rugby and its masters, the Archbishop of Canterbury remarks:—

"Among them all Shaipr was a most delightful presence. Every one loved him and felt the infection of his perfectly detached interests. His devotion to Scotland and all that was Scottish, his wide knowledge of poetry and his memory of it, and the quiet, appreciative, moist-eyed repeating out of the very noble and pathetic passages made him a holiday in himself."

The power to win hearts and to attract men of the most varied pursuits remained with Shaipr through life. Men and women, whether young or old, write of him in the same strain, and in closing this interesting, but unsatisfactory volume we cannot but regret that Prof. Knight has lost a golden opportunity of telling a beautiful story.

NOVELS OF THE WEEK.

In Far Lochaber. By W. Black. 3 vols. (Sampson Low & Co.)

The Death Ship. By W. Clark Russell. 3 vols. (Hurst & Blackett.)

The Son of a Star: a Romance of the Second Century. By Benjamin Ward Richardson. 3 vols. (Longmans & Co.)

From the Dead. By Denzil Vane. 2 vols. (Sampson Low & Co.)

Little Mrs. Murray. By F. C. Philips. 2 vols. (Sonnenschein & Co.)

Nobly Won. By B. Pullen-Burry. (Remington & Co.)

The Twilight of the Gods, and other Tales. By Richard Garnett. (Fisher Unwin.)

Her Great Idea, and other Stories. By L. B. Walford. (Sampson Low & Co.)

THOSE who love the Highlands and the Highland people will read Mr. Black's new book with interest born of their appreciation of the delicate touches of description, alike of scenes and persons, which make the author so popular as a delineator of Highland character. Yet as a story for the general public nothing thinner as regards plot and incident has ever been set forth. The whole tale turns on the uneventful loves of a simple girl, bred under the shadow of the Free Church in the most unlovely forms of Calvinism, and a young Highlander, who, to Ailie's sorrowful surprise, turns out to be a Catholic. What real tragedy anything so utterly out of the experience of the inhabitants of Kirk o' Shields must involve will only be understood by those who know the Scotch seceder at home. Mr. Black in his minister and in Cowan the elder has hardly overstated the bigotry of that strange form of Christianity, which nevertheless, divorced as it seems from morality and humanity alike, has produced many a saint and martyr, and is capable of doing so again. In this case the minister is a person to be revered; self-love and self-seeking are as far from him as demonstrative affection for others; and Mr. Black metaphorically does obeisance to a character he does not admire. Aunt Gilchrist, with her periphery, her short temper, and her kindliness; Ludovick, the stately rustic gentleman, and old Macdonnell his father, are all congenial souls with whom we wish more acquaintance. This is a good little book, but Mr. Black should give us more for our money.

In 'The Death Ship' Mr. Clark Russell is bold enough to bring his readers face to face with the Flying Dutchman himself, and to add a fresh terror to life at sea by suggesting the possibility of a drowning man being saved by the grim Vanderdecken. One can

hardly believe that Mr. Russell has come near to the end of his resources as an inventor of sea stories, but he must have been hard pressed when he adopted so preposterous an idea for the foundation of a yarn in three volumes. It is impossible for the reader to cheat himself into any real interest in such a tale, but Mr. Russell's magical skill with the winds and waves still makes him readable, and it is an amusement to watch and wonder at the ingenuity with which he extricates himself from the absurd difficulties into which he has chosen to plunge. The sea-serpent is still left to him for the basis of a romance, or perhaps he might modernize some story of the Sirens and discover them in an island of the Southern Ocean.

"Come, my reader, come," says Dr. Richardson, "and for a few short hours dream with me. We shall not waste time in a dream, since dreams, however intense, are, usually, the fleeting passages of our idle hours." Not every novelist is so frank as to admit that his book only suits an idle hour; but it is unnecessary to contest the appropriateness of the inference from the words above quoted. The archæology of the story is very bold in its multiplicity of details, and at some of these details it would be useless to cavil, for the best of all possible reasons. They may be exact or they may not, for they rest on a basis of imagination. The adventures of Simeon Bar-Cohab, "the Son of a Star," are related on the familiar traditional lines, with occasional departures and enlargements to suit the taste of English readers. The crowning of Simeon as King of Israel, in the city of the New Jerusalem, and his brief but brilliant reign, are told by Dr. Richardson with considerable spirit. In fact, the story gains in strength as it proceeds, and its ending is distinctly fine.

The main value of a critic, in the eyes of some people, is to equip the possible readers of a book with so much of knowledge and predisposition as may enable them to appreciate it before they begin to read. If he goes beyond that, at any rate in running down the fiction of a young author, he is a cruel, inconsiderate, and unreasonable person. So Denzil Vane appears to think; though her pleading is not on her own behalf, but on that of one of her characters, an emancipated governess who takes to writing novels, and who, by the way, comes to love the monster who had brutally slaughtered a book of hers in the *Aceldamean Review*. The incident is treated sensibly enough on the whole. The main idea of 'From the Dead' is romantic and not particularly unpleasant, though the title suggests a warning against ghosts. The spirit of a dead genius empowers a surviving friend to write an opera, which is very successful; but unfortunately those dreadful critics recognize the hand from the grave, and make all sorts of unpleasant insinuations against the author. It may be conceded by a literary reviewer, to the damnification of musical critics, that the principle in this case would be very awkward in its application; but it is to be observed that the critics of Devenish's 'Arethusa' had not the esoteric knowledge of Denzil Vane to guide them. She knew, and she tells her readers, that the composer

wrote the whole opera himself, and that it was only the work of his dead friend Etel Berenza in so far as the "ghost" was still potent from the underworld—

Underneath the grave, where do inhabit
The shadows of all forms that think and live
Till death unite them, and they part no more.

There is some human passion in the story; deep lines of shadow contrast effectively with the lighter hues, and the end is lurid. The two volumes are full of excellent work.

Mr. Philips has a congenial theme in relating the adventures of an unprotected female of prepossessing appearance. He tells the story of 'Little Mrs. Murray' with clever insight, cynical frankness, and complacent gusto. The pictures follow each other in a rapid series, like so many chapters out of a new and less courageous 'Decameron.' Some of them are amusing, some are unpleasant, whilst one or two are in very questionable taste. Chapter ix., for instance, invents a community of clerical impostors in the East End, relieving the London poor as a blind to their debaucheries—a manifestly overdone piece of ill-deserved satire. Mr. Philips is a close observer of certain aspects of human nature, but his imagination so plainly amplifies his stock of genuine observations that one cannot accept him as a safe guide.

'Nobly Won' is an educational novel, and must be approached in a docile spirit. It founds itself on the prophet Jeremiah, and cites for authority various books of the Old Testament, Cassell's 'Bible Dictionary' and 'Illustrated English History,' sundry articles in the *Times* newspaper, certain Jubilee lectures, the poetry of Thomas Moore, the *Banner of Israel*, with many other sources. The reader of 'Nobly Won' will be a long time in getting at the pith of the story; but it eventually appears that the old Hebrew prophet conducted Jerusha, daughter of King Zedekiah, in company with her attendant Miriam and Baruch the scribe, from Jerusalem to Ireland, and there married her to Eochaid, a prince of Dan, who dwelt in the halls of Tara. Such is the slender thread of this historical romance, which has clearly been written with much industry, though scarcely with much mastery of the novelist's craft.

Some of Dr. Garnett's stories contain a good deal that is amusing, clever, and novel in outlook; yet have they scarce sufficient merit to overcome a certain feeling of satiety and confusion, which, after the manner of its kind, the collection undoubtedly produces. That it has to be taken at a gulp when it is designed to be sipped is, of course, the author's misfortune; that it should cloy and weary as it does is not less certainly his fault. He knows a great deal about such "old unhappy far-off things" as broken creeds and exploded legends and the vain developments of thought, and he has it in him to treat with familiarity, not to say contempt, of most things in the limbo of human beliefs and worships. In his presentation of the last hours and the final incarnations of the departed gods and goddesses he is sometimes humorous, but more often flippant. Indeed, for all his briskness and his sleight of hand the book reads heavily. 'The City of the Philosophers' and 'The Twilight of the Gods' are perhaps the happiest, the

most brilliant of the series; but it has to be admitted that story-telling is not Dr. Garnett's strongest point.

The sketches and stories grouped together under the heading 'Her Great Idea' are easy enough to read. These, indeed, and not the old railway novel, are the kind of literature for a journey. They are lighter than vanity, and one could no more resent being interrupted in their perusal than refrain from them with nothing else on hand. Many of the themes—as, for instance, those of 'A Glass of Milk' and 'Paul Barnaby's Blunders'—are just the sort of stuff for a short burst of fiction. All, however, are run up in a hurry, and probably gave their author far less trouble than they will give pleasure to her readers.

The English Works of Raja Rammohun Roy
Edited by Jogendra Chunder Ghose.
2 vols. (Williams & Norgate.)

THE movement of Theistic reform in India has at several stages excited some sympathy in this country, especially owing to the personal interest felt in the two leading spirits, Rāmamohan Rāya and, more recently, Keshavachandra Sen, who themselves spent some time here. Several biographical sketches of Rāmamohan, the founder of the movement, have appeared both in Bengali and in English; but for those who desire to obtain a first-hand knowledge of the Raja's views the present volumes will, of course, be indispensable. The editor expresses some surprise at the neglect of the reformer's works, especially by his countrymen. Yet a considerable number of reprints have appeared of several of his works, both in this country and in Bengal, and several of the English works now collected have been translated into Bengali, German, and one even into Dutch. The genius of natives of India is, however, not bibliographical. Of this both the author and editor now under consideration furnish examples. At p. xvii of the preface the reader is referred to certain, surely valuable, lists of the Raja's works "made" and "prepared" by Chunder Sekhur Deb (Chandrasekhara Deva) and Ramaprasad Roy, but no indication is given as to the publication of these lists. It would clearly be of service if the editor or some of our readers could at once supply the clue. But the works themselves, produced as they were before the days of critical Oriental scholarship, present often no small difficulties to the bibliographer. Take, for instance, the first in this collection: 'Translation of an Abridgment of the Vedant or Resolution of all the Veds,' &c. From the form of the title an Orientalist would naturally conjecture that the work translated was the 'Vedānta-sāra'; and this is, in fact, the title which the editor gives in Bengali characters in his bilingual list of the author's works. But, strangely enough, it turns out on inspection that the book has nothing to do with the well-known Sanskrit Vedantic manual of the same name by Sadānanda. We are rather inclined to suspect the work is really an English version of Rāmamohan's own work, published, according to our editor, in the preceding year, and apparently in Bengali though

from the vague description "Vedānta grantha," "A Vedānta book," it would seem that the exact title of this original treatise could not be found. So much for the bibliographical side. That Rāmamohan lived before the days of critical scholarship in matters of philology is shown by the quite amazing suggestion in his tract on the Gāyatrī (vol. i. p. 98, note) that the Sanskrit interjection *Om* and the Greek participle *ὦν* are connected—a notion the more gratuitously perverse, as it seems, because the real and striking parallelism between *Sat* (a term discussed in the same note) and *τὸ ὂν* is not noticed.

The editor's introduction is probably intended chiefly for readers in England, and represents the views of the educated Bengali of the present day. We doubt, however, whether, in spite of the laudable efforts of such men as Rāmamohan, the state of things described in the following paragraph (Introduction, p. vii) is materially changed at the present day:—

"The condition of the Hindu female in those days [A.D. 1815] was truly pitiable. Education among females was unknown. Kulinism, polygamy, and every-day oppression made the life of the Hindu female unbearable.....The Hindu society, with caste, polygamy, kulinism, suttee, infanticide, and other evils, was rotten to its core."

Certainly the prohibition of suttee and infanticide, so largely due to Rāmamohan's efforts, has not sufficed to effect any far-reaching social reform in India, even among the small minority of Bengalis and others who are now becoming clamorous for political enfranchisement. But whether the "changeless East" has moved at all since these times or no, it is impossible to read the controversial writings of the great Indian reformer without some confidence that we, at least, have learnt something in our methods of approaching it. It is a sign of the times that the present generation has seen a mission (honourably mentioned by a recent severe critic of missionary effort) dispatched by the Churchmen of a leading university co-operating with the followers of Rāmamohan. What a contrast this affords to the ungrateful and almost savage attacks of the Baptist and other missionaries of those days on a man who in a work like 'The Precepts of Jesus the Guide to Peace and Happiness' had laid before his countrymen from an independent standpoint some of the choicest of New Testament teaching! The whole Theistic movement inaugurated by Rāmamohan being in some sense a reflex of Christian thought, though by no means entirely on its propagandist side, it is surely remarkable that missionary effort has been so long in turning it to account.

CHRISTMAS BOOKS.

- Three Greek Children.* By Prof. A. J. Church, M.A. (Seeley & Co.)
In the Garden of Eden. By Austin Clare. (Society for Promoting Christian Knowledge.)
Almost a Pauper. By E. Rentoul Esler. (Same publishers.)
Marjory's Husband. By the Author of 'Vera.' (Same publishers.)
Only a Fisher-boy. By the Author of 'A Hero Poet.' (Same publishers.)
Polly Rivers. By F. E. Reade. (Same publishers.)

- What Will She Do?* By Julia Goddard. (Same publishers.)
John Gardiner's Neighbours. By Julia Goddard. (Same publishers.)
The Pupil Teachers of St. Martin's. By S. W. L. (Same publishers.)
Will Trahair's Friends. By Mrs. Isla Sitwell. (Same publishers.)
Rainbows. By John W. Diggle, M.A. (Same publishers.)
Getting On. By Mrs. Newman. (Same publishers.)
The Children's Guest. By A. A. Boodle. (Same publishers.)
Dodo: an Ugly Little Boy. By Evelyn Everett-Green. (Same publishers.)
A Black Jewel. By Fleur-de-Lys. (Same publishers.)
After the Winter. By F. E. Reade. (Same publishers.)
Andrew Garth's Apprentices. By F. Scarlett Potter. (Same publishers.)
Roger Fildyke's Secret. By Mary E. Gellie. (Same publishers.)
The Future Foretold, and what Happened. By the Author of 'Higher and Higher.' (Same publishers.)
The Stepmother's Will; or, the Two Brothers. By A. Eubule-Evans. (Same publishers.)
An Idle Farthing. By Esmé Stuart. (Same publishers.)
Brotherhood. (Same publishers.)
Abbotsid. By C. E. M. (Same publishers.)
Gilly Flower. By the Author of 'Honor Bright.' (Wells Gardner, Darton & Co.)
The Schoolmaster and his Son. By K. H. Caspari. (Same publishers.)
Wild Life in the Land of the Giants. By Gordon Stables, M.D. (Hodder & Stoughton.)
Mrs. Dimsdale's Grandchildren. By M. and C. Lee. (National Society.)

IN 'Three Greek Children' Prof. Church makes a somewhat new departure. His scene is laid in Athens about B.C. 420, and his story, which is written for young children, serves as a thread on which to hang various well-known historical and mythological tales, such as the escape from Plataea and episodes from the *Odyssey*. Besides this, it illustrates, in a highly natural and practical way, the manners and customs of the time, and points the difference between the Athenian and Spartan characters and modes of life. The book should prove a valuable introduction to, and preparation for, future classical studies. Prof. Church is not unmindful of the morals of his young readers. For instance, on hearing the story of Circe the children inquire whether the magic flower, given by Hermes to Odysseus to prevent his being transformed into a pig, is to be found in their neighbourhood. "Yes," replied the father, "though it is not so common as I could wish. Its name is Temperance." The illustrations, mostly after Flaxman, are printed in imitation of vase-paintings.

Austin Clare's tale of a new Adam and Eve in the Garden of Eden is pretty enough, though not very striking.

'Almost a Pauper,' which originally appeared in *All the Year Round* under the title of 'Poor Folk,' is a touching tale of hard times in the London slums, exchanged for prosperity in the wilds of Australia. 'Marjory's Husband' is another romance of the slums, while 'Only a Fisher-boy' takes us out on the stormy North Sea, and deals with the hard life and temptations of the deep-sea fishermen. 'Polly Rivers' is an ordinary Sunday-school tale, founded on certain clauses of the Church Catechism. 'What Will She Do?' and 'John Gardiner's Neighbours' bear a certain resemblance to each other, being plain and simple annals of the poor.

'The Pupil Teachers of St. Martin's' contains a detailed exposition of the working of a parish school, with certain personal elements attached. Will Trahair's friends are the well-

known bad companions of fiction. Luckily they are baffled at the end, and Will comes back to the right path. 'Rainbows,' which calls itself "a book of allegories and simple tales intended as mirrors of religious truth," is somewhat long-winded and wearisome. 'Getting On' seems to be a kind of sermon against vain ambition; it is not much of a tale; while 'The Children's Guest' is rather an amusing account of a holiday freak. 'Dodo' is a charming version of the ugly duckling. The quaint little hero's talks with the old gravedigger are exceedingly amusing. It is a pity that Miss Everett-Green could not manage to bring the book to a satisfactory end without introducing a burglar.

'A Black Jewel,' which is described by the author as the simple story of a slave's loyalty, is touching. The scene is laid in Alexandria at the time of the English bombardment. Life in an ordinary commonplace English household from the point of view of the lady's maid, as described in 'After the Winter,' is scarcely palpitating with interest. The author was much more successful in such books as 'Kate Temple's Mate' and 'Nell's Bondage.' We know so well, so very well, the story of the good lad and the bad lad, and how each got his deserts, that 'Andrew Garth's Apprentices' falls a little flat.

There is not very much to be said for 'Roger Fildyke's Secret.' The theme is as well worn as that of 'Andrew Garth's Apprentices,' though the treatment is a little more skilful. Roger in his youth is led away by bad companions, and undergoes a term of imprisonment. This is his secret, and the result of attempting to keep it from wife, family, and friends may easily be imagined. 'The Future Foretold' is nothing more nor less than a series of family talks on prophecy and its fulfilment, not over well done.

'The Stepmother's Will,' by the Rev. A. Eubule-Evans, which came out in the *Dawn of Day* and doubtless delighted many parish magazines, is a good parish story. The theme is the old one of the good industrious brother and the idle drunken brother. The parson and the publican have a quarrel; of course the parson wins, and the Dog and Spectacles is shut up. Esmé Stuart's 'Idle Farthing' takes us from the village up to the hall. The "idle farthing" is Roma Penny, the evicted squire's charming daughter, whose many thrilling adventures in Paris at the time of the Commune form the chief interest of the book. It is impossible to take much interest in 'Brotherhood.' It is a thoroughly well-meaning book, which attempts with great elaboration to prove that honesty is the best policy. The tone is artificial in the extreme. 'Abbotanid' is rather a confused and rambling chronicle of an excellent young curate and his troublesome sister.

'Gilly Flower' is not quite a pleasant book. The unhappy little heroine, Beatrice, Jill, or Gilly Flower, has really far too much on her shoulders for a little girl of eight years old. A delicate father, three rollicking brothers, and a dissipated scapegrace of a cousin, all seem to depend on poor Gilly Flower. The dissipated cousin scrapes acquaintance with a fascinating burglar, the history of whose exploits forms a great part of the book. We need scarcely say that Gilly Flower assists at these midnight adventures. The episode of the *disorcée* is surely out of place in a book for children; but then we cannot in any way bring ourselves to think that 'Gilly Flower' will be a joy to the young. 'The Schoolmaster and his Son' comes from the German, and, indeed, its speech bewrayeth it. It is a tale of the 'Thirty Years' War, and is altogether sad and gloomy, and a trifle goody withal.

Dr. Gordon Stables is a capital hand at a book of adventure. His twin heroes—Admiral Jack and Admiral Jill—have certainly their fill of "wild life" by sea and land. The adventure of the good hulk Thunderbolt and the pirate flag

is perhaps one of the best. A snowy Christmas, a house full of rollicking children, amateur theatricals, and sundry pranks go to make up 'Mrs. Dimsdale's Grandchildren,' which does not strike us as a particularly attractive work.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cheyne's (Rev. T. K.) *Jeremiah, his Life and Times*, 2/6 cl.
 Davison's (Rev. W. T.) *The Christian Conscience, being the Farnley Lecture for 1888*, 8vo. 2/6 swd.
 Evans's (T. Rhys) *The Council of Trent*, cr. 8vo. 2/6 cl.
 Gore's (C.) *Roman Catholic Claims*, cr. 8vo. 3/6 cl.
 Hunt's (W.) *The English Church in the Middle Ages*, 2/6 cl.
 Liddon's (H. P.) *Advent in St. Paul's, Sermons on the Two Comings of our Lord*, 2 vols. cr. 8vo. 5/1 cl.
 Obedience (The) of a Christian Man, set forth by W. Tynedale, edited by R. Lovett, 12mo. 2/6 cl.
 Pentecost's (G. F.) *Bible Studies: I, Studies in Mark; 2, Studies in Jewish History*, cr. 8vo. 4/1 cl.
 St. Jerome, *Life of*, by Mrs. C. Martin, cr. 8vo. 6/1 cl.
 St. Patrick, *his Life, his Heroic Virtues, &c.*, by Very Rev. Dean Kinane, 18mo. 2/1 cl.
 Short Life of Christ for Old and Young, by C. Geikie, illus. 6/1
 Some Urgent Questions in Christian Lights, cr. 8vo. 6/1 cl.

Law.

- Lewis's (G. P.) *The County Courts Act, 1888*, roy. 8vo. 5/6 ds.

Poetry.

- Lang's (A.) *Grass of Parnassus, Rhymes Old and New*, 6/1 cl.

Philosophy.

- Serbat's (A. R.) *Psychology*, Vol. 3, 8vo. 10/6 cl.

History and Biography.

- Arnold's (A. S.) *The Story of Thomas Carlyle*, cr. 8vo. 6/1 cl.
 Ashton's (J.) *The Fleet: its River, Prison, and Marriages*, illustrated, cheap edition, cr. 8vo. 7/6 cl.
 Davidson's (J. M.) *The Book of Erin, or Ireland's Story told to the New Democracy*, cr. 8vo. 3/6 cl.
 Denning's (W.) *Japan in Days of Yore, 4 parts, 2/6 each*, swd.
 Denny's (W.) *Shipbuilder, Dumbarton, Life of*, with Portrait, 8vo. 4/1 cl.
 Letters from Dorothy Osborne to Sir Wm. Temple, 1662-4, cheaper edition, cr. 8vo. 6/1 cl.
 Strachey's (Sir J.) *India*, 8vo. 15/1 cl.
 Vane (Young Sir Henry), *Governor of Massachusetts Bay, Life of*, by J. E. Hooper, 8vo. 18/1 cl.
 Williamson's (R. J. T.) *History of the Old County Regiment of Lancashire Militia, late 1st Royal Lancashire*, 5/1 1/2 cl.

Geography and Travel.

- Ainsworth's (W. F.) *A Personal Narrative of the Euphrates Expedition*, 2 vols. 8vo. 3/1 cl.
 Johnson's (D. L.) *The Mountain Kingdom, a Narrative of Adventure*, cr. 8vo. 5/1 cl.
 Payton's (E. W.) *Round New Zealand, Notes of Three Years' Wanderings in the Antipodes*, illustrated, 8vo. 12/1 cl.
 Wardrop's (O.) *The Kingdom of Georgia, Travel in a Land of Women, Wine, and Song*, illustrated, 8vo. 14/1 cl.

Philology.

- Schrader's (E.) *The Cuneiform Inscriptions of the Old Testament*, Vol. 2, 8vo. 10/6 cl.
 Xenophon's *Hellenica*, Book 2, ed. by P. Sandford, 2/ swd.

Science.

- Colman's (W. S.) *Section Cutting and Staining*, cr. 8vo. 3/1
 Drayson's (Major-General A. W.) *Thirty Thousand Years of the Earth's Past History*, cr. 8vo. 5/1 cl.
 Fox's (A. E. W.) *A Short Manual of the Bath Mineral Waters*, cr. 8vo. 2/1 cl.
 Furneaux's (W. S.) *Animal Physiology*, illus. cr. 8vo. 2/6 cl.
 Harvey's (J. R.) *Royal Naval Engineers' Note-Book*, 4/1

General Literature.

- Alfred's (R. J.) *Through the Goal of Jil*, cr. 8vo. 7/6 cl.
 Allen's (P.) *Wanted a Camel*, 12mo. 2/1 cl.
 Burch's (F. E.) *Therefore, or Nessie's Ideal*, cr. 8vo. 2/1 cl.
 Collingwood's (H.) *The Missing Merchantman*, cr. 8vo. 5/1
 Dostoevsky's (F.) *The Idiot*, cheap edition, cr. 8vo. 2/6 ds.
 Eden's (J.) *John Richmond's Mistake*, cr. 8vo. 2/6 cl.
 Gogol's (N. Y.) *Dead Souls*, cheap edition, cr. 8vo. 2/1 cl.
 Hawthorne's (L.) *The Spectre of the Camera*, cr. 8vo. 3/6 cl.
 Knight's (A. J.) *The Adventures of a Midshipmite*, 5/1 cl.
 Lady Bluebeard, by Author of 'Zit and Xoe,' 2 vols. 17/1 cl.
 Lowndes's (C. S.) *Miss Hope's Niece, or Esme's Choice*, 5/1
 Lunn's (Mrs. J. C.) *Shamrock and Rose*, 3 vols. cr. 8vo. 31/6
 Lyssaght's (E. J.) *Jasper's Conquest*, illus. cr. 8vo. 2/6 cl.
 Osborne's (D.) *The Spell of Ashtaroth*, cr. 8vo. 5/1 cl.
 Popes's (A.) *Playground*, 18mo. 3/6 cl.
 Ropes's (M. E.) *Talkative Friends in Field, Farm, and Forest*, 2/1 cl.
 Shaw's (C.) *Prison Bars, or the Smuggler's Daughter*, 2/6 cl.
 Stockton's (F. R.) *The Bee-Man of Orn, and other Fanciful Tales*, cr. 8vo. 5/1 cl.
 Thorne's (E.) *The Mouse of Glen Clunie*, cr. 8vo. 3/6 cl.
 Verne's (J.) *Mathias Sandorf*, cheaper edition, cr. 8vo. 5/1 cl.
 Wilson's (H. M.) *Miss Elsie*, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

- Baur (A.): *Zwingli's Theologie*, Vol. 2, Part 1, 9m.
 Dollinger (I. v.) u. Rousch (F. H.): *Die Moralstreitigkeiten in der Katholischen Kirche seit dem 16. Jahrh.*, 2 vols. 22m.

Fine Art.

- Portalis (R.): *Honoré Fragonard*, 60fr.
 Sezaune (A.): *L'Eau*, 30fr.

Poetry.

- Nadaud (G.): *Miettes Poétiques*, 3fr. 50.

Philosophy.

- Gourd (M.): *Le Phénomène*, 7fr. 50.
 Ribot (C.): *Psychologie de l'Attention*, 2fr. 50.

Political Economy.

- Noel (O.): *Les Banques d'Emission en Europe*, Vol. 1, 18fr.

History and Biography.

- Auriol (O.): *La Défense de Dantzig en 1813*, 4fr.
 Beauregard (C. de): *La Jeunesse de Charles Albert*, 7fr. 50.
 Dampierre (Marquis de): *La Saintonge et les Seigneurs de Plaisance*, 7fr. 50.
 Duruy (A.): *Études d'Histoire Militaire*, 3fr. 50.
 Kauer (W.): *Culturbilder aus dem Zeitalter der Aufklärung*, Vol. 2, 6m.
 Ranke's (L. v.) *Abhandlungen u. Versuche, neue Sammlg.*, hrsg. v. A. Dove u. T. Wiedemann, 12m.
 Wallon (H.): *Les Représentants du Peuple en Mission* (1793-94), Vol. 1, 1fr. 50.
 Yriarte (C.): *César Borgia*, 20fr.
 Zeller (J.): *Histoire Résumée de l'Allemagne*, 4fr.

Philology.

- Altdeutsche Predigten, hrsg. v. A. E. Schönbach, Vol. 2, 9m.
 Fabricius (W.): *Theophrastus v. Mytilene*, 4m.
 Geldner (K. F.): *The Sacred Books of the Parsis*, Part 4, 12m. 50.
 Genethliacou Göttingen, 7m.
 Löwy (G.): *Griechische Inschriftentexte*, 1m.

Science.

- Parville (H. de): *Causeries Scientifiques*, 3fr. 60.

General Literature.

- Bloqueville (Marquis de): *Perdita*, 7fr. 50.
 D'Aureville (J. B.): *Pensées Détachées*, 2fr.
 Faillon (E.): *Amours et Haines*, 8fr.
 Fène (H. de): *Demi-Crimes*, 3fr. 50.
 Quatrelles: *A Outrance*, 3fr. 50.

CARLYLE AS AN HISTORIAN.

SOME time ago you allowed me to call attention to the gross inaccuracies of Carlyle in his narrative of the flight to Varennes. Since that time his authority has been rudely shaken both with regard to his histories of Cromwell and of Frederick the Great. Carlyle describes what he has seen with great accuracy and picturesqueness; but in writing from other sources he neglects obvious authorities which he might easily have had access to, he does not read the authorities he uses with diligence or correctness, and he occasionally gives reins to his imagination with a recklessness which leads him into the wildest statements.

May I be allowed on the present occasion to call attention to an inaccuracy in his life of Frederick the Great which is quite gratuitous, and to me quite inexplicable, although some of your readers may be able to explain it? It occurs in vol. v. p. 196 of the Library Edition. He is describing the battle-field of Rossbach, and thinking it necessary to mention the town of Naumburg, which need not have been mentioned at all, he describes it as "one of the several German Naumburgs—the Naumburg of Gustaf Adolf; where his slain body lay on the night of Lützen battle with his poor Queen and others weeping over it."

A few weeks ago I visited the battle-field of Rossbach, and naturally the town of Weissenfels, through which Frederick passed to attack the French. At Weissenfels I saw the room in which the body of Gustaf Adolf was embalmed after Lützen. I saw the stain of blood on the wall, the two swords belonging to the king which had been left there, the visitors' book, ranging over fifty years, and the original document relating the facts of the king's embalment, a copy of which now lies before me. It states that Gustavus Adolphus, after becoming by his heroic deeds a new wonder of the world, was slain on November 6th, 1632, in the battle of Lützen, and was brought to Weissenfels on the same day. On November 7th he was disembowelled in this very room, and on November 8th his heart (weighing one pound and twenty loth) was buried under the pulpit of the town church, and his entrails in the Klosterkirche, to the sound of drums and trumpets, and his body was taken to Sweden to be interred in the royal vault.

Weissenfels plays a large part in Carlyle's narrative, and is accurately described by him. Frederick in marching through the town must have passed the very house in which Gustaf Adolf lay, as Napoleon did fifty-six years later. If it were necessary to particularize Naumburg an der Saale at all, which it was not, many things might be said of it, as, for instance, that Luther called its town church the "murderess of preachers." I can find no mention of Naumburg in any account

of Gustaf Adolf's death, and can only suppose that Carlyle had been misled, as he so often was, by an inaccurate memory and an overheated imagination.

OSCAR BROWNING.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the fourth part of a list of the names intended to be inserted under the letter H, Section II., in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Hill, Aaron, poet, 1685-1750
Hill, Abigail, afterwards Lady Masham, 1734. See Masham.
Hill, Abraham, F.R.S., 'Familiar Letters,' 1633-1721
Hill, Adam, D.D., divine, 1595
Hill, Alban, M.D., physician, 1559
Hill, Alexander, D.D., Scotch divine, 1785-1867
Hill, Arthur, of Hillsborough, 1602-63
Hill, Benson, actor and author, 1795-1845
Hill, David Octavius, R.S.A., landscape painter, 1802-70
Hill, Sir Dudley, K.C.B., general, 1851
Hill, Emery, philanthropist, 1609-77
Hill, George, King's Sergeant, 1716-1808
Hill, George, D.D., Scotch divine, 1750-1819
Hill, Sir Hugh, judge, 1822-71
Hill, Rev. Isaac, 'Enchiridion Lyricum,' 1774-1853
Hill, James, antiquary, 1727
Hill, James, actor, fl. 1808
Hill, Sir John, M.D., miscellaneous writer, 1718*-75
Hill, Rev. John Harwood, M.A., topographer, 1809-88
Hill, Joseph, B.D., Puritan divine, 1625-1707
Hill, Laurence, Catholic layman, ex. 1673
Hill, Matthew Davenport, Recorder of Birmingham, 1792-1872
Hill, Nicholas, M.A., philosopher, 1610
Hill, Rev. Pascoe Grenfell, miscellaneous writer, 1804-82
Hill, Richard, poet, fl. 1576
Hill, Richard, Catholic divine, ex. 1590
Hill, Right Hon. Richard, LL.D., statesman and diplomatist, 1727
Hill, Sir Richard, Bart., M.P., Calvinist, 1732-1808
Hill, Robert, judge, 1496*
Hill, Robert, D.D., divine, 1623
Hill, Robert, 'Criticisms on Job,' 1699-1777
Hill, Roger, judge, 1667
Hill, Rev. Rowland, 'Village Dialogues,' 1744-1833
Hill, Rowland, Viscount Hill, 1772-1842
Hill, Sir Rowland, K.C.B., postal reformer, 1795-1879
Hill, Rowley, D.D., Bishop of Sodor and Man, 1836-87
Hill, Samuel, Archdeacon of Wells, 1716
Hill, Thomas, physiognomist, b. 1530
Hill, Thomas, D.D., Benedictine, 1601-1644
Hill, Thomas, D.D., Master of Emmanuel and Trinity Colleges, Cambridge, 1652
Hill, Thomas, B.A., Puritan divine, fl. 1602
Hill, Thomas, painter, 1661-1724
Hill, Thomas, Latin poet, fl. 1743
Hill, Thomas, book collector, 1840
Hill, Rev. Thomas, M.A., topographer, 1808-65
Hill, Thomas Ford, F.S.A., antiquary and philologist, 1765
Hill, Sir Thomas Noel, K.C.B., colonel, 1784-1852
Hill, Thomas Wright, antiquary, 1768-1851
Hill, W. J., actor, 1858
Hill, William, D.D., classical scholar, 1619-67
Hill, William Noel, Lord Berwick, 1842
Hill, Wills, 1st Marquis of Downshire, 1718-93
Hillery, Roger, judge, 1357
Hillery, William, M.D., medical writer, 1763
Hilliard, Nicholas, goldsmith and painter, 1547-1619
Hillier, George, antiquary, 1815-66
Hills, Henry, Catholic priest, 1713
Hills, Robert, water-colour painter, 1769-1844
Hillier, Sir James, K.C.B., admiral, 1769-1843
Hilsey, John, D.D., Bishop of Rochester, 1539*
Hilton, John, Mus.B., composer, 1658
Hilton, John, F.R.S., surgeon, 1807-78
Hilton, Walter, D.D., 'Ladder of Perfection,' temp. Henry VI.
Hilton, William, poet, 1726-98
Hilton, William, R.A., painter, 1786-1839
Hinchliffe, Thomas Woodbine, traveller, 1826-82
Hinchinbroke, Viscount, See Montagu.
Hinchliffe, John, Bishop of Peterborough, 1731-94
Hinchliffe, John Elley, sculptor, 1777*-1867*
Hincley, John, D.D., controversialist, 1617-95
Hincley, John, F.S.A., miscellaneous writer, 1814
Hincks, Edward, D.D., Orientalist, 1791-1866
Hincks, Sir Francis, K.C.M.G., Canadian statesman, 1807-55
Hincks, William, engraver and painter, fl. 1800
Hind, James, highwayman, ex. 1632
Hind, Rev. John, M.A., F.R.S., mathematician, 1796-1836
Hinde, William, Puritan divine, 1629
Hinderwell, Thomas, 'History of Scarborough,' 1745-1825
Hindle, John, Mus.B., composer, 1761-98
Hindley, Rev. John Haddon, M.A., Persian scholar, 1765-1827
Hindmarsh, Miss, poet, 1798-1823
Hindmarsh, Admiral Sir John, K.H., Governor of South Australia, 1796-1859
Hindmarsh, Rodet, Swedenborgian, 1760-1835
Hinds, Samuel, D.D., Bishop of Norwich, 1793-1872
Hine, William, musical composer, 1687-1730
Hingston, John, musician, 1683
Hingston, Thomas, M.D., of Truro, 1799-1837
Hinton, Edward, M.A., Puritan divine, 1678
Hinton, James, Independent minister, 1761-1823
Hinton, James, surgeon and philosophical writer, 1822-75
Hinton, Sir John, M.D., Royalist, fl. 1679

Hinton, John Howard, M.A., Baptist minister, 1791-1873
Hippisley, John, actor, 1748
Hippisley, Sir John Coke, Bart., M.P., political writer, 1746-1825
Hirselhog, Gruffydd, Welsh poet and historian, fl. 1550
Hird, Frederick William, musician, 1827-87
Hirlop, James, Scotch poet, 1798-1827
Hirlop, Stephen, missionary and naturalist, 1844-63
Hirlop, Sir Thomas, Bart., G.C.B., general, 1764-1843
Hitcham, Sir Robert, King's Sergeant, 1572*-1636
Hitchcock, Richard, Irish archaeologist, 1826-56
Hitchcock, Robert, 'History of the Irish Stage,' 1809
Hoadly, Benjamin, M.D., F.R.S., physician and dramatist, 1708-57
Hoadly, Benjamin, Bishop of Winchester, 1676-1761
Hoadly, John, Archbishop of Armagh, 1678-1746
Hoadly, John, LL.D., poet and dramatist, 1711-76
Hoadly, Samuel, classical scholar, fl. 1712
Hoadly, Sarah, nee Curtis, wife of Bishop Hoadly, 1743
Hoar, Leonard, M.D., President of Harvard College, 1675
Hoar, Samuel, B.D., 'God's Love to Mankind,' 1599-1658
Hoare, Charles, F.R.S., F.S.A., banker, 1767-1851
Hoare, Charles James, M.A., archdeacon, 1782-1865
Hoare, Clement, vine grower, 1849
Hoare, Prince, F.S.A., artist and author, 1755-1834
Hoare, Sir Richard, M.P., Lord Mayor, fl. 1714
Hoare, Sir Richard Colt, Bart., 'History of Wiltshire,' 1758-1838
Hoare, William, painter, 1707*-92
Hoare, Rev. William Henry, divine, 1815-88
Hobart, Augustus Charles, or Hobart Pasha, Marshal of the Turkish Empire, 1822-39
Hobart, George, 3rd Earl of Buckinghamshire, 1735-1804
Hobart, Sir Henry, Bart., judge, 1625
Hobart, Sir James, Attorney-General, 1507
Hobart, John, 1st Earl of Buckinghamshire, K.B., 1756
Hobart, John, 2nd Earl of Buckinghamshire, 1722-93
Hobart, Sir Miles, Parliamentarian, 1632
Hobart, Peter, Puritan divine, 1679
Hobart, Robert, 4th Earl of Buckinghamshire, 1760-1816
Hobart, Vere Henry, Lord Hobart, 1818-75
Hobbes, Thomas, philosopher, 1588-1679
Hobbes, John William, vocalist and composer, 1799-1877
Hobbes, Robert, Abbot of Woburn, ex. 1537
Hobday, William Armfield, painter, 1771-1831
Hobhouse, Sir Benjamin, Bart., M.P., politician, 1757-1831
Hobhouse, Right Hon. Henry, archivist, 1776-1854
Hobhouse, John Cam, Lord Broughton, G.C.B., F.R.S., 1796-1869
Hoblyn, Dr. Richard Dennis, educational writer, 1838
Hoblyn, Robert, M.P., F.R.S., book collector, 1710-56
Hoby, Mary, murderess, ex. 1688
Hobson, Edward, botanist, 1782-1830
Hobson, Richard, M.D., physician of Leeds, 1795-1868
Hobson, Thomas, the Cambridge carrier, 1546-1631
Hoby, Sir Edward, M.P., diplomatist and politician, 1560-1617
Hoby, Sir Philip, diplomatist, 1505-58
Hoby, Sir Thomas, diplomatist, 1598
Hoccleve, or Occleve, Thomas, poet, 1370*-1454*
Hodder, George, journalist, 1870
Hodder, James, calligrapher, fl. 1659
Hoddesdon, John, epigrammatist, fl. 1650
Hodge, Hon. A. W., West Indian slaveholder, 1811
Hodge, G., naturalist, 1833-71
Hodges, Charles Howard, painter, 1774-1837
Hodges, Edward, Mus.D., musician, 1796-1867
Hodges, John, M.A., divine, 1649*
Hodges, John, engraver, 1802
Hodges, Nathaniel, M.D., physician, 1629-88
Hodges, Thomas, B.D., Presbyterian divine, 1688
Hodges, Sir William, M.P., merchant and author, 1714
Hodges, William, R.A., landscape painter, 1744-97
Hodgkin, John, 'Calligraphia Græca,' fl. 1794
Hodgkin, John, writer on Quakerism, 1875
Hodgkins, John, D.D., mathematician, fl. 1485
Hodgkinson, Eaton, F.R.S., scientific writer, 1780-1861
Hodgkinson, Rev. George Christopher, M.A., astronomer, 1816-80
Hodgson, Rev. Bernard, D.C.L., Principal of Hertford College, 1745-1805
Hodgson, Christopher Pemberton, traveller, 1821-65
Hodgson, Edward, flower painter, 1719-94
Hodgson, Francis, B.D., Provost of Eton, 1781-1852
Hodgson, James, F.R.S., mathematician, 1676-1755
Hodgson, Capt. John, autobiographer, 1683
Hodgson, Rev. John, 'History of Northumberland,' 1750-1845
Hodgson, Joseph, D.D., Catholic divine, 1756-1821
Hodgson, Joseph, F.R.S., surgeon, 1789-1869
Hodgson, Robert, D.D., F.R.S., Dean of Carlisle, 1844
Hodgson, Studholm, field marshal, 1768-98
Hodgson, Thomas, antiquary, 1785-1850
Hodgson, William, M.D., miscellaneous writer, 1745-1851
Hodgson, William Ballantyne, LL.D., professor at Edinburgh, 1815-80
Hodson, Frodsham, D.D., Divinity Professor at Oxford, 1770-1822
Hodson, William, 'The Divine Cosmographer,' fl. 1640
Hodson, William Stephen Raikes, military commander, 1821-58
Hody, Rev. Humphrey, divine and classical scholar, 1659-1706
Hody, John, judge, 1441
Hody, William, judge, 1522*
Hoffand, Mrs. Barbara, writer for the young, 1770-1844
Hoffand, Thomas Christopher, painter, 1777-1843
Hog, Sir Roger, Lord Harscoe, Scotch judge, 1635-1700
Hogan, John, Irish sculptor, 1800-58
Hogarh, George, musical critic, 1778-1870
Hogarh, Thomas, poet, 1670-1727
Hogarh, William, King's Sergeant Painter, 1697*-1764
Hogarh, William, D.D., Catholic prelate, 1786-1866
Hogg, Edward, M.D., traveller, 1783-1848
Hogg, James, the Ettrick Shepherd, 1727-1835
Hogg, James, publisher, 1806-88
Hogg, Right Hon. Sir James Weir, Bart., politician, 1790-1876
Hogg, John, F.R.S., antiquary, 1869
Hogg, Thomas Jefferson, miscellaneous writer, 1792-1862
Hoggard or Huggard, Miles, Catholic poet, fl. 1553
Hoghen, James, surgeon, 1740-1814
Holbeach alias Rands, Henry, Bishop of Lincoln, 1551. See Rands.
Holbein, Hans, painter, 1543*

Holborne, Antony, musical composer, fl. 1587
Holbourne, Sir Robert, LL.D., legal writer, 1647
Holbrooke, John, Master of Parishes, Cambridge, 1637
Holbrook, Mrs. Ann Catherine, 'Realities and Reflections,' 1837
Holburne, Francis, admiral, 1771
Holcombe, Henry, musical composer, 1690*-1750*
Holcroft, Miss Fanny, novelist, 1844
Holcroft, Francis, M.A., Puritan divine, 1634-92
Holcroft, Thomas, dramatist, novelist, and translator, 1744-1809
Holcroft, Thomas, journalist, 1853
Holden, Rev. George, divine, 1783-1865
Holden, Henry, D.D., Catholic divine, 1596-1662
Holden, Joseph, D.D., Catholic divine, 1767
Holden, Rev. Laurence, Dissenting minister, 1710-78
Holden, Moses, astronomer, 1777-1864
Holden or Holding, Samuel, M.A., Puritan divine, fl. 1674
Holder, Joseph William, Mus.B., composer, 1764-1832
Holder, Thomas, Royalist agent, fl. 1671
Holder, William, D.D., F.R.S., teacher of the deaf and dumb, 1614-97
Holderness, John Ramsay, Earl of, 1625. See Ramsay.
Holderness, Robert D'Arcy, Earl of, 1778. See D'Arcy.
Holding, Henry James, painter, 1833-72
Holdsworth, Edward, M.A., Latin poet and classical scholar, 1888-1740
Holdsworth or Oldsworth, Richard, D.D., Master of Emmanuel College, 1599-1649
Holdsworth, Winch, D.D., divine, 1679-1761
Hole, Henry, wood engraver, fl. 1814
Hole, Matthew, D.D., Rector of Exeter College, 1737
Hole, Rev. Richard, B.C.L., poet, 1750*-1803
Hole, William, engraver, 16th century
Holford, George Peter, secretary of the Board of Control, 1809
Holford, Thomas, Catholic divine, ex. 1588
Holgate, Robert, Archbishop of York, 1500-56
Holling, Edmund, M.D., Catholic writer, 1554-1612
Holling, John, Irish Jesuit, fl. 1599
Hollinshed, Raphael, chronicler, 1580
Holker, John or James, Jacobite
Holker, Right Hon. Sir John, judge, 1828-82
Holl, Francis, A.R.A., engraver, 1815-84
Holl, Frank, R.A., painter, 1845-88
Holl, William, painter and engraver, 1771-1838
Holl, William, engraver, 1807-71
Holland, —, actor, fl. 1808
Holland, Abraham, 'Naumachia,' 1636
Holland, Catherine, nun, 1635-1720
Holland, Charles, actor, 1783-69
Holland, Cornelius, M.P., regicide, fl. 1663
Holland, Elizabeth Vassall, Lady, 1770-1845. See Fox-Vassall.
Holland, George Calvert, M.D., physician, 1801-65
Holland, Guy, Jesuit, 1588-1660
Holland, Rev. Henry, M.A., miscellaneous writer, 1603
Holland, Henry, B.D., Catholic divine, 1625
Holland, Henry, architect, 1770*-1806
Holland, Sir Henry, Bart., M.D., F.R.S., physician, 1788-1853
Holland, Henry Fox, Lord, 1705-74. See Fox.
Holland, Henry Rich, Earl of, K.G., beheaded 1649. See Rich.
Holland, Henry Richard Vassall Fox, Lord Holland, 1778-1840. See Fox.
Holland, Hezekiah, Puritan divine, 1661
Holland, Hugh, poet, 1633
Holland, James, water-colour painter, 1800-70
Holland, John, Duke of Exeter, ex. 1400
Holland, John, Duke of Exeter, 1440
Holland, John, founder of Bank of Scotland, fl. 1695
Holland, John, of Sneffeld Park, 1794-1872
Holland, Sir Nathaniel Dance, Bart., M.P., painter, 1734-1811
Holland, Philemon, M.D., translator, 1550-1636
Holland, Richard, mathematician, 1596-1677
Holland, Rev. Robert, M.A., poet, fl. 1594
Holland, Saba, Lady Holland, 1866
Holland, Seth, B.D., Dean of Worcester, 1560
Holland, Thomas, Duke of Surrey, K.G., ex. 1400
Holland, Thomas, Rector of Exeter College, 1612
Holland, Thomas, Jesuit, 1640, ex. 1642
Holland, Thomas, Jesuit, 1659-1743. See Eccleston, Thomas.
Hollar, Wenceslaus, engraver, 1607-77
Holles, Denzil, Lord Holles, 1597-1680
Holles, Sir Fretcheville, admiral, 1672
Holles, Col. Gervase, M.P., antiquary, fl. 1650
Holles, John, Earl of Clare, 1637
Holles, John, Earl of Clare, 1663
Holles, John, Earl of Clare, 1615-87
Holles, John, Duke of Newcastle, K.G., 1711
Holles, Thomas Pelham, Duke of Newcastle, 1768
Holliday, John, lawyer, biographer, and poet, 1730-1801
Hollings, Edmund, M.D., physician, 1554-1612
Hollings, John, M.D., F.R.S., physician, 1739
Hollingworth, Richard, D.D., controversialist, 1701
Hollins, John, A.R.A., painter, 1798-1855
Hollins, Peter, sculptor, 1800-86
Hollins, William, architect and sculptor, 1764-1843
Hollinworth, Richard, antiquary and theologian, 1607-56
Hollis, Aiskew Paffard, admiral, 1764-1844
Hollis, George, engraver, 1793-1842
Hollis, Thomas, Republican, 1720-74
Hollis, Thomas, artist, 1818-43
Hollis, Sir William, Lord Mayor, 1471*-1542
Holland, Mrs. Robert, miscellaneous writer, 1884
Holloway, James, traitor, ex. 1834
Holloway, James Thomas, D.D., divine, 1780-1855
Holloway, Sir Richard, judge, fl. 1665
Holloway, Thomas, engraver, 1748-1827
Holloway, Thomas, vendor of patent medicines, 1800-53
Hollywood, Christopher, Irish Jesuit, 1562-1616
Holm, J. D., phrenologist, 1772-1856
Holman, Francis, marine painter, fl. 1784
Holman, James, the blind traveller, 1757*-1857
Holman, Joseph George, actor and dramatist, 1764-1817
Holman, Rev. Wm., antiquary, 1730
Holme, Benjamin, Quaker, 1749
Holme, Edward, M.D., physician, 1770-1847
Holme, Randle, genealogist, fl. 1634
Holmes, Abraham, rebel, ex. 1635
Holmes, Alfred, musical composer, 1837-76
Holmes, Arthur, classical scholar, 1875
Holmes, Charles, admiral, 1710*-61
Holmes, Edward, writer on music, 1797-1859

Holmes, George, organist and composer, 1720
 Holmes, George, F.R.S., F.S.A., archivist, 1692-1749
 Holmes, James, miniature painter, 1777-1809
 Holmes, John, organist and composer, 1838
 Holmes, Sir John, admiral, fl. 1678
 Holmes, John, antiquary, 1800-54
 Holmes, John Beck, Moravian bishop, 1767-1843
 Holmes, Nathaniel, D.D., Puritan divine, 1600*-78
 Holmes, Sir Robert, admiral, fl. 1672
 Holmes, Robert, D.D., Dean of Winchester, 1749-1805
 Holmes, Robert, Irish lawyer, 1765-1859
 Holmes, Thomas, D.D., divine, 1853
 Holmes, William, D.D., Dean of Exeter, 1689-1743
 Holmes, William, whip to the Tory party, 1851
 Holmes, William Antony, D.D., Chancellor of Cashel, 1843
 Holmesby, Capt. John, traveller, fl. 1739
 Holroyd, Sir George Sowley, judge, 1758-1831
 Holroyd, John Baker, Lord Sheffield, 1740-1821
 Holst, Theodore Van, painter, 1810-44
 Holt, Daniel, printer of Newark, fl. 1793
 Holt, Francis Ludlow, Q.C., journalist and author, 1844
 Holt, John, judge, 1418
 Holt, Sir John, Lord Chief Justice of England, 1642-1709
 Holt, John, miscellaneous writer, 1742-1801
 Holt, Joseph, general of the Irish rebels, 1756-1826
 Holt, Thomas Littleton, journalist, 1794-1879
 Holt, William, Jesuit, 1545-99
 Holtby, Richard, Jesuit, 1553-1640
 Holte, John, Bishop of Lydda, 1540
 Holte, Thomas, architect, 1621
 Holtzapfel, Charles, mechanician, 1806-47
 Howell, John Zephaniah, Governor-General of India, 1711-98
 Howell, William, B.D., F.R.S., divine, 1798
 Holworthy, James, water-colour painter, 1841
 Holyday, Barten, D.D., Archdeacon of Oxford, 1593*-1661
 Holyman, John, D.D., Bishop of Bristol, 1558
 Holyoake, Francis, lexicographer, 1567*-1653
 Holyoake, Henry, Master of Rugby School, 1731
 Holyoake, Thomas, D.D., lexicographer, 1616-75
 Holywood or Sacrobosco, Christopher, Irish Jesuit, 1616
 Holywood or Sacrobosco, John, mathematician, 1256

THE 'RED BOOK OF THE EXCHEQUER.

IN a notice (*Athenæum*, August 4th, p. 157) of a volume of the 'Year-Books' for the fourteenth year of Edward III., recently issued under the editorship of Mr. L. O. Pike, the writer directed attention to a "really startling discovery" announced in the editor's introduction, namely, that "the existing 'Red Book of the Exchequer' is not the original 'Liber Rubens.'" At the same time the writer of the notice cautiously declined to accept "so revolutionary a thesis," and ventured to think that its author had "misunderstood the entry on the rolls." Not so the *Saturday Reviewer* (vol. lxvi. p. 270), who accepts Mr. Pike's statement without demur, and therefore renders it necessary that some further notice should be taken of the matter.

The question, however, as to which is the original 'Red Book' need not be discussed until it is conclusively proved that a second 'Liber Rubens' of the English Exchequer ever existed, the more so as I think it can be shown that Mr. Pike's discovery is merely due to the fact, as the writer in your columns suggests, that the passage on which it is based has been misunderstood.

But, in addition to the statement quoted above, Mr. Pike informs us very positively "that the 'Liber Rubens' of the Exchequer as known to Sir Edward Coke, and as known at the present day, is not the 'Liber Rubens' which was so called in the reign of Edward III.," &c. Unfortunately, however, the public records are against Mr. Pike on this point, as may be seen from a single reference, which, I think, will amply suffice to show that this further statement is certainly incorrect.

Turning to the first part of the Patent Roll of the twelfth year of Edward III.—that is to say, the year after the date of the "postscript" or "memorandum" on which Mr. Pike bases his discovery—there is enrolled on membrane 17 a record with the following marginal heading: "Pro Edwardo Duce Cornubiæ et Comite Cestrie—de exemptionatione." The document recites that King Edward III. had, on March 18th in his seventh year (A.D. 1333), granted to his eldest son the county of Chester, together with the castles of Chester, Beeston, Rhuddlan, and Flint, and all knights' fees, &c., appertaining thereunto; but learning that certain magnates had made divers usurpations and encroachments upon the fees belonging to the county, &c., he commanded the Treasurer and Barons of the

Exchequer, "quod scrutatis libro feodorum* et aliis rotulis et memorandis Scaccarii," they should send into Chancery under the seal of the Exchequer a return of the Chester fees, &c.

The Treasurer and Barons thereupon returned:

"Quod scrutatis libris feodorum et aliis memorandis Scaccarii antedicti, per scrutinium hujusmodi eas constare non potuit quæ feoda et advocaciones tenentur ad presens de predicto filio nostro ut de eodem comitatu Cestrie seu ad ipsum spectant, nichilominus ea quæ jam invenerunt in libris et memorandis predictis et quæ in eisdem libris et memorandis per inquisitiones antiquitus captas ex officio inseruntur, quæ etiam de recordo non tenent, patebant in quibusdam cedulis in dicta Cancellaria sub sigillo Scaccarii predicti transmissis, quarum tenores in forma quæ sequitur conscribuntur: In Rubro [sic] Libro feodorum de Scaccario, in Comitatu Cestrie, folio videlicet liij.^m ij., 'Feoda de Comitatu Cestria secundum inquisitionem factam per Alanum la Zousche tunc Justiciarium: Hamo de Masey tenet quinque feoda militum,' &c."

Here we have a precise reference to the 'Red Book' of the reign of Edward III.; and that the register thus referred to is the same as the existing 'Liber Rubens' is proved by reference to folio 82 of the latter volume, where the return of Chester knights' fees, as quoted in the Patent Roll, is set out in a handwriting of the thirteenth century.

Having thus, I hope, satisfied Mr. Pike that the existing 'Red Book' was so called in the time of Edward III., I will now endeavour to furnish an explanation of the "postscript" upon which Mr. Pike bases his discovery, and one which does not require the creation of a second 'Red Book.'

The portion of the "postscript" or "memorandum" which I hold that Mr. Pike has not correctly understood is "et cetera contenta in dicta certificatione annotantur modo specialiori in Rubro Libro de Scaccario et in Recordis et processibus habitis coram Baronibus ad placita ibidem."

As I read this portion of the "postscript" it is simply explanatory of the contents of the "Certificatio," and a citation of the authorities where the privileges claimed by the Barons of the Exchequer would be found set out in a more detailed and special manner ("modo specialiori"), these authorities being the 'Red Book' and other Exchequer records. Such a statement could, I think, be amply substantiated by the evidence contained in the 'Red Book,' the Plea and the Memoranda Rolls.

If the words quoted were merely intended to denote an ordinary "contemporaneous entry" of the "Certificatio" in the 'Red Book,' as I understand Mr. Pike to read the passage, it is difficult to see the force of the words "modo specialiori." The precise folio of Mr. Pike's 'Red Book' should also have been given if the enrolment was made in such a special manner.

In conclusion, I would add that even if Mr. Pike had discovered a second 'Red Book,' I fail to see how he could claim for it the distinction of being the "original" 'Liber Rubens,' unless he could show that such a volume was in existence early in the reign of Henry III., the date to which the existing 'Red Book' can undoubtedly be traced.

WALFORD D. SELBY.

Literary Gossip.

MR. THOMAS WALKER, who has been the editor of the *London Gazette* for nearly twenty years, has resigned, and, in accordance with the arrangement made and announced to Parliament when the Stationery Office was reorganized, he will be the last editor of the official journal. As the editor of the *Daily News* during the period when it was renowned as the organ of the philosophic Liberals, Mr. Walker attained to the

* This is the compilation known as "Testa de Nevill."
 † The original schedules are still extant among the Chancery records. The writ annexed is dated August 27th, 11 Edw. III. (A.D. 1337).

leading rank amongst the conductors of the daily press. His many friends will hope that his health, which is somewhat impaired, may soon be restored during his retirement from active service as a journalist.

THE appointments in the Department of Manuscripts in the British Museum Library have now been made. Mr. E. J. L. Scott, M.A., Assistant-Keeper, becomes Keeper. He was educated at Marlborough and Lincoln College, Oxford. Mr. Scott published a metrical translation of the 'Eclogues' of Virgil in 1884; and edited the 'Eikôn Basilikê' in 1880, the 'Records of the Grammar School of Harrow-on-the-Hill' and Harvey's 'Prolecciones Anatomice' in 1886. The Assistant-Keepership has been conferred on Mr. G. F. Warner, M.A., of Pembroke College, Cambridge. Mr. Warner compiled a 'Catalogue of the MSS. at Dulwich College,' 1881; and edited for the Camden Society 'The Nicholas Papers' in 1883, and for the Roxburghe Club Jean Mielot's 'Miracles de Nostre Dame' in 1885.

PROF. MAX MÜLLER has been lecturing at the Philosophical Institute, Bradford, on 'Savages.' He is to lecture on the 'Sacred Books of the East' at Edinburgh; and his course of lectures on 'Natural Theology' at Glasgow is to begin on the 17th inst.

THE annual general meeting of the Scottish Text Society was held at Edinburgh last week, Dr. Skelton in the chair. During the year the Society has issued part i. of 'The Legends of the Saints,' edited by the Rev. Wm. Metcalfe; the first volume of 'The Works of Ninian Winzet'; and part ii. of Father Dalrymple's translation of Bishop Lesley's 'De Origine, Moribus, et Rebus Gestis Scotorum.' The 'Legends of the Saints' is published for the first time in this country.

THE publications for next year will consist of 'The Introduction to Schir William Wallace, with Notes and Glossary,' by Mr. J. Moir; 'The Introduction to the Poems of William Dunbar,' by Dr. Æ. J. G. Mackay and the Rev. Dr. W. Gregor; and the completion of the first volume of the 'Legends of the Saints.' The Society has also arranged for the publication of the second volume of Winzet's 'Works,' by the Rev. Mr. Hewison; 'Gologras and Gawayne, and other Alliterative Poems,' by M. F. Amours, of Glasgow; Roland's 'Seven Sages,' by Dr. Varnhagen, of Erlangen; and the 'Gude and Godlie Ballates,' by Prof. Mitchell, of St. Andrews.

THE death is announced of Mr. William M'Dowall, editor of the *Dumfries Standard*, in his sixty-ninth year. Mr. M'Dowall had conducted the *Standard* for upwards of forty years. He was a man of antiquarian tastes, and was the author of the 'Chronicles of Lincluden' and other works.

MR. THOMAS MASON, of Stirling's and Glasgow Public Library, writes:—

"There has been in this library since its foundation in 1791 a folio manuscript, noticed shortly in 'Public and Private Libraries of Glasgow.' It is of a miscellaneous character, its contents being in the main copies of historical and legal papers, with some intermixture of remarks by the compiler. Its authorship was unknown—a fact which, no doubt, somewhat impaired its value and stood in the way of its

due recognition. A few weeks ago, however, Mr. George Neilson, a young solicitor here, president of the Glasgow Juridical Society, undertook to examine it, with the result that he has succeeded in establishing it to be the work of the eminent judge and historical collector Sir John Lauder, Lord Fountainhall. Internal evidence led him to form a hypothesis, acting on which he compared the handwriting with that of Lord Fountainhall's MS. volumes in the Advocates' Library in Edinburgh, and not only recognized Lord Fountainhall's handwriting as that of the compiler of the folio, but also found that cases cited in the Stirling's Library MS. as being reported 'in the other manuscript' were duly found at the proper pages in one of the MS. volumes in the Advocates' Library. The volume, which appears to have been written between 1670 and 1680, contains much hitherto unknown and unused historical material, which the identification of its author now renders authentic and of high value."

MR. TOM C. SMITH is going to issue a history of Longridge, near Preston. He has found that Baines and Whitaker are wrong in giving the names of only twelve vicars from the Reformation down to 1875. The author has discovered that there were seventeen vicars.

DR. O. HARTWIG, the chief of the University Library at Halle, has just published a volume on the subject catalogue made under his supervision. The catalogue, he says, was begun in 1879 and finished this year; it consequently took nine years to make. Halle possesses about 250,000 volumes, and ten specialists were employed. According to this calculation the library of the British Museum would require for the preparation of its catalogue at least fifty-five years. The Bodleian Library, where there are nearly 650,000 books, would need over twenty years with the help of ten specialists for a subject catalogue. But as, unfortunately, that library is too poor to procure such an amount of aid, and, as far as we are informed, can employ only one classifier for the classification of the slips, although one man, however able, cannot classify every subject, a subject catalogue of the Bodleian would take not less than a century to complete.

As the utility of classified catalogues has just been questioned by Prof. Chandler, writing with reference to the Bodleian, we may point out that no such catalogue can be complete unless the articles scattered through transactions, fortnightlies, monthlies, and quarterlies are taken notice of, and this is a great difficulty of itself. But we have to add another difficulty in the case of the Bodleian Library. During the ten years consumed already upon the classed catalogue, the men employed on the work have often been changed, and none of them, we believe, has been a specialist in any branch whatever; some of them have had no academic training, and most of them have done the work when still undergraduates, and all have been deficient in knowledge of foreign languages. With such scanty resources the completion of the catalogue must necessarily be much retarded, perhaps for ever. Indeed, not the smallest division is yet sufficiently perfect to place at the disposal of readers. Might it not be said with Ecclesiastes: "One classifier passeth away, and another classifier cometh, but the classed catalogue abideth for ever"?

In a few days Messrs. Ward, Lock & Co. will publish a revised edition of the most popular of their publications, 'Mrs. Beeton's Book of Household Management.' It has been re-composed throughout and greatly improved in various ways; the size of the page has been considerably enlarged, and 360 additional pages included, so that it will contain nearly one-half as much again as the old one. This new edition will bring the total issue of the book up to 468,000 copies.

MESSRS. CHARLES EASON & SON, of Dublin, who recently succeeded to the business of Messrs. W. H. Smith & Son in that city, have turned the concern into a limited company under the designation of Eason & Son, Limited.

MESSRS. T. & T. CLARK announce a translation of the 'Histoire des Idées Religieuses en Allemagne,' by M. Lichtenberger, Dean of the Faculty of Protestant Theology at Paris, revised and brought up to date, with important additions specially prepared for the English edition by the author. The translation will be the work of Mr. W. Hastie, B.D., translator of Pünjer's 'History of the Christian Philosophy of Religion.'

MRS. CRAWSHAY's prizes will be awarded next year for an essay on the most striking passages in Byron's prose and verse relating to death and a future life, to essays on 'The Revolt of Islam,' 'Rosalind and Helen,' and on 'The Sonnets of Keats.' Mrs. Crawshaw has now endowed her prizes, so that their permanence is secured, but we may assure the readers of a certain Lancashire paper that she has never asked for an essay on 'Isabella, or the Pet of Brazil.'

MR. NUTT is going to issue Malory's 'Morte Darthur,' reproducing Caxton's edition "with absolute fidelity, save that Roman is substituted for black-letter type." Dr. O. Sommer, a German scholar, will supply a bibliographic-critical introduction, the various readings of Wynkyn de Worde's edition (1529), a treatise on Malory's relation to the 'Merlin' in the Huth Library and other of his French sources, and an explanatory and glossarial index; and an essay upon Malory as a prose writer will be contributed by Mr. Andrew Lang.

THE third volume of Mr. Law's 'History of Hampton Court Palace,' which will contain the last hundred years of the annals of the palace, and be furnished with an index to the whole work, is in the press.

M. E. LA ROCHELLE, the biographer of Pereire, the famous teacher of the deaf and dumb, died at Meudon on October 31st.

PROF. GRAETZ, who in his well-known 'History of the Jews' discoursed eloquently upon the expulsion of his co-religionists from Spain, has just been elected an Honorary Member of the Royal Academy at Madrid!

AT the general meeting of the Allgemeiner Deutsche Schriftsteller-Verband, held on October 31st at Leipzig, it was unanimously decided to unite the association with the newly founded Deutsche Schriftsteller-Verband. The official organ of the two societies will appear fortnightly under the title of *Deutsche Schriftstellerwelt*.

THE chief Parliamentary Papers of the week are Universities, Scotland, Students, Return (5d.); Mercantile Marine, Report

on Colour Tests (4d.); Public Records, Ireland, Twentieth Annual Report (9d.); Vestries, Parishes, England and Wales, Return (1d.); and Consular Reports—Austria-Hungary, Trade of Trieste for 1887 (1d.); Portugal, Portuguese Territory on West Coast of Africa (1d.).

SCIENCE

MINERALOGICAL PUBLICATIONS.

A Manual of the Geology of India.—Part IV. *Mineralogy (mainly Non-Economic).* By F. R. Mallet. (Trübner & Co.)—Some years ago Prof. V. Ball prepared an excellent volume on the economic geology of India, which was issued as Part III. of the official 'Manual.' It is mainly to supplement this work that Mr. Mallet, of the Geological Survey of India, has written the volume which is now before us. In this work he notices every mineral known to occur in India, but dwells especially upon those which are of purely scientific interest, while he dismisses with brevity those of industrial value, as having already received full treatment at the hands of Prof. Ball. Mining operations in India are not carried out upon an extensive scale, and the only metal mines at present worked by Europeans are the Madras gold mines and one or two copper mines in Bengal. Hence the opportunities for obtaining minerals are extremely limited. Of Indian minerals not directly useful to man the most beautiful are unquestionably the zeolites, which were brought to light in abundance during the construction of the tunnels in the Bhor and Thul ghâts on the Great Indian Peninsular Railway. From the amygdaloidal trap-rocks of these localities apophyllite and stilbite were obtained in crystals of surpassing beauty, which have served to grace the shelves of many a mineral cabinet, and which form conspicuous objects in our national collections. Mr. Mallet, by long continued study of Indian minerals, is able to correct several errors and to make suggestions which throw doubt upon certain statements current among mineralogists. Thus the common notion that Indian diamonds usually occur as octahedra seems open to grave question; indeed, Mr. Mallet has found that the commonest form is the four-faced cube; but his observations seem to have been too limited in number to form the basis of any generalization. Among recent discoveries in India one of the most interesting is that of sapphires in the Zaskar range of the Kashmir Mountains. This discovery, made in 1882, receives full notice. Since Mr. Mallet completed the preparation of his volume our knowledge of the occurrence of rubies in Upper Burma has received considerable additions; and Mr. Barrington Brown, the geologist deputed to report to the Government on the ruby mines, has sent home some peculiarly interesting specimens showing the Oriental ruby in a matrix of calcite.

UNDER the title of *Asbestos and its Uses* (Crosby Lockwood & Son) Mr. Robert H. Jones gives a chatty account of this curious mineral, with special reference to its occurrence in Canada. Having resided at some of the Canadian asbestos mines, the author writes on this subject with a certain amount of authority; but his information generally is of commercial rather than of scientific interest. The Canadian asbestos, known locally as *pierre à coton*, is termed by mineralogists chrysotile, being a fibrous form of serpentine, and not a variety of hornblende.

The Minerals of New South Wales, &c. By A. Liversidge, F.R.S. (Trübner & Co.)—Prof. Liversidge has been for many years by far the most active mineralogist in Australia, and the issue of the present volume sufficiently shows that his energy remains unabated. From the title-page of this volume the reader would naturally suppose that he had before him a new

and independent work, whereas it is simply a third edition of a well-known treatise. The work in its earlier forms is so favourably known to mineralogists that the new edition needs but a brief notice. Prof. Liversidge, as explained in the "Introduction," originally published it in 1874, and an enlarged edition appeared in 1882. Since this time the author has taken every opportunity of introducing additions and corrections, so that the work in its present form reflects with faithfulness the latest and most trustworthy knowledge respecting the minerals of the colony, verified in many cases by the author's personal observations. The value of the work in its new shape is increased by the addition of a coloured mineral map, which, though based upon one issued by the Department of Mines in 1885, is practically a new work prepared specially for the present volume. Prof. Liversidge has reprinted, as an appendix, several of his papers on Australian minerals and rocks which have at various times been read before the Royal Society of New South Wales, and are now out of print. The work has appeared at an opportune time, this year being the centenary of the settlement of Australia.

Seventh Annual Report of the State Mineralogist, California State Mining Bureau. (Sacramento, State Office.)—Mr. William Irelan, the State Mineralogist of California, here gives a record of the work accomplished in his department during the year which ended on October 1st, 1887. A large part of the volume is devoted to reports on the petroleum, asphalt, natural gas, coals, and building stones of the state. These reports are mainly contributed by Mr. Goodyear and Mr. Weber. Good coal is, unfortunately, almost absent in California, at least within easy reach of the market, and hence it is of first importance to discover stores of petroleum and gas. The occurrence of petroleum is suggested by such local names as Oil Creek, Tar Canyon, and Petrolia. In Humboldt county the existence of mineral oil has been known for at least thirty years. California seems to be the only state in the American Union in which asphalt has hitherto been found in quantity likely to be commercially important. Among the various contributions to this report mention should be made of a new catalogue of Californian fossils, compiled by Dr. J. G. Cooper.

ANTHROPOLOGICAL NOTES.

DR. TOPINARD has completed the task which he set himself of collecting a sufficient number of observations of colours of eyes and hair of adult persons in France, to establish a comparison between the various départements. The number obtained is 180,000, in addition to which 20,000 have been received which are outside the limits laid down by him, but have interest of their own. These include 200 Algerians, in which, of course, the blonde element is wholly wanting; dark eyes being observed in 185, and medium or doubtful tints in the remaining 15; absolute black hair in 144, dark brown in 24, and medium or doubtful colour in 32,—200 from Bristol, contributed by Dr. Beddoe,—and 2,056 of prisoners from Nantes, observed on the method adopted by M. Alphonse Bertillon.

M. Guyot-Daubès has published in the *Revue d'Anthropologie* an interesting paper on finger anomalies, especially with reference to heredity, discussing numerous cases in which ectrodactyly, polydactyly, and other deformities have presented themselves in successive generations of a single family. The question whether it would be possible to cultivate polydactyly by selection and breeding in and in, he answers in the affirmative; the question whether it would be desirable to do so, as increasing the number of useful organs in the human frame, in the negative, upon the ground that persons with six fingers have not been observed to have stronger hands or to make better use of them than

persons with five. Hence he concludes that polydactyly has not in it the promise of the future for the human race.

The American Folk-lore Society, established early in the present year, has commenced the publication of a quarterly journal.

ASTRONOMICAL NOTES.

A NEW comet (*f*, 1888) was discovered by Mr. Barnard at the Lick Observatory, California, on the morning of the 31st ult. It is in the southern part of the constellation Sextans, moving in a north-easterly direction towards Leo, and is described as "slightly elongated, diameter 1', eleventh magnitude or fainter, with strong central condensation."

Mr. Gore's 'Revised Catalogue of Variable Stars,' published in the *Proceedings* of the Royal Irish Academy, is extremely useful and handy both for observers and students, and we are glad that he has had separate copies of it reprinted and distributed for the use of astronomers. The information is tabulated in a convenient form, and is carefully brought up to date.

Three more small planets have been discovered by Dr. J. Palisa at Vienna: No. 279 on the 25th ult., No. 280 on the 29th, and No. 281 on the 31st. These discoveries raise the whole number of those found by that astronomer to sixty-eight.

We are glad to learn from the *Observatory* that the Government have decided to accept the offer of Lord Crawford (mentioned in the *Athenæum* of the 15th of September) to present the instruments and equipment of the Dun Echt Observatory to the nation, the Treasury having agreed to provide the funds for the necessary building operations. A site is being selected near Edinburgh, and the new establishment will supersede the old observatory on Calton Hill, the resources of which have long been quite inadequate for scientific work.

It is also pleasing to hear that the pair of discs which Sir Howard Grubb has at last succeeded in obtaining for the proposed 28-inch refracting telescope for the Royal Observatory, Greenwich, is very satisfactory; he considers, indeed, that, in spite of one or two small defects, it is the finest pair he has ever seen. There is every reason now to hope that the whole telescope will soon be erected.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for September. The editor, Prof. Tacchini, contributes notes on the heliographical latitudes of the solar facule, spots, and eruptions observed at Rome during the second quarter of the current year, all showing greater activity in the southern than in the northern hemisphere of the sun. Prof. Riccò has a note (illustrated with drawings) on the most remarkable solar spots observed at Palermo in the year 1882. An appendix by Signor Nobile contains a determination of the latitude of the Royal Observatory at Capodimonte, near Naples, the final result of which is that it amounts, with very small probable error, to 40° 51' 45"-63: a value exactly one second smaller than that obtained by Brioschi, the first director.

SOCIETIES.

LINNEAN.—Nov. 1.—Mr. W. Carruthers, President, in the chair.—The following were elected Fellows: Dr. W. O. Priestley, Dr. J. Way, and Mr. J. Evans.—Prof. Bower exhibited, and made remarks upon, some adventitious buds on a leaf of *Gnetum gnemon*.—Mr. J. Young exhibited (1) a rare bird, *Pluvialis sociabilis*, unobserved for fifty years and lately rediscovered by him in Patagonia; (2) a cluster of nests formed of lichen (*Usnea*) by a swift, as supposed of the genus *Collocalia*, from a cave in Eimeo, one of the Society Islands; (3) remarkably elongated tail feathers of domestic cock (11 ft. in length), artificially produced by the Japanese; (4) nest and eggs of the snow bunting (*P. nivalis*), taken during the past summer in Scotland.—Mr. T. Christy exhibited a new method of transmitting light to a microscope by means of a curved rod of glass.—The Rev. R. Baron read a paper on the flora of Madagascar, in

which he gave an interesting account of his explorations and collections in that island.—In a second paper, entitled 'Further Contributions to the Flora of Madagascar,' Mr. J. G. Baker described the principal novelties brought home by Mr. Baron, and paid a well-deserved tribute to his energy and ability as a botanical explorer.

PHILOLOGICAL.—Nov. 2.—Dr. R. Morris, President, in the chair.—Mr. Elliott was elected a Member.—Prof. Skeat read a paper on 'English Words from Mexican and other Western Sources, with some English Etymologies.' After giving the sounds of Mexican as written by the Franciscan Olmos about 1547 A.D., Prof. Skeat stated the Mexican words in English to be cacao, chocolate, copal, jalap, ocelot, tomato, axolotl, and he explained their formation and meaning. *Malaguey* (? Cuban) and *pulque* he held not to be Mexican. West Indian words, chiefly from Hayti, are *barbecue*, *cacique*, *canoe*, *cassava*, *guaiacum*, *hammock*, *hurricane*, *iguana*, *maize*, *manati*, *potato*, *tobacco*, *yucca*. Caribbean words are *cannibal*, *macaw*, *piroque*. *Mahogany* is probably from Honduras. From the north coast of South America come probably *agouti*, *caoutchouc*, *cayman*, *cayenne*, *guava*, *tolu*, *neuralli* (also *curare*, a Guiana word). *Cresset* is *L. crassatum*, from *crassa*, grease; *filbert* is the Norman *noix de Filbert*, the nut of St. Philibert; *flip*, *egg-flip*, is from Norman *philippe*, a pet form of Philip. *Yam*, from Portuguese *inhame*, is from Benin in Africa; *Hak-luyt* spells it *inamia*.

ROYAL INSTITUTION.—Nov. 5.—Sir J. C. Browne, V.P., in the chair.—Dr. A. Routh was elected a Member.

CHEMICAL.—Nov. 1.—Mr. W. Crookes, President, in the chair.—Messrs. J. Schieselman and H. A. Miers were admitted Fellows.—The following papers were read: 'The Constitution of the Terpenes and of Benzene,' by Mr. W. A. Tilden.—'Some New Compounds of Magnesia with the Halogens: a Contribution to the Study of the Electrolysis of Magnesium Chloride Solution,' by Messrs. C. F. Cross and E. J. Bevan.—'The Heat of Dissolution of various Substances in different Liquids,' by Mr. S. U. Pickering.—'The Criteria of Plane and Axial Symmetry,' by Mr. H. E. Armstrong.—'Derivatives of Pr 1'Methylindole,' by Dr. H. G. Colman, and 'Acetamide and Phenanthrenequinone,' by Dr. A. T. Mason.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 6.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'Is *Abrek* (Genesis xli. 43) Egyptian? The Thematic Vowel in Egyptian,' by Mr. P. Le Page Renouf, and 'The Tablets from Tel el-Amarna,' by Mr. E. A. Wallis Budge.

SOCIETY OF ENGINEERS.—Nov. 5.—Mr. A. T. Walmisley, President, in the chair.—A paper was read 'On the Practice of Foundry Work,' by Mr. H. Ross-Hooper.

ARISTOTELIAN.—Nov. 5.—Mr. S. H. Hodgson, President, in the chair.—The President delivered the annual address on the subject 'Common-sense Philosophies.'—Common-sense experience of the visible world of men and things, such as we all have before we begin to philosophize, is the problem or *explicandum* of philosophy, and therefore also in a sense its test, since an *explicatio* must always be confronted with its *explicandum*. The means at the disposal of philosophy for such an *explicatio* consist ultimately in analysis of experience as it actually comes to us, that is to say, of the states of sentience and our reaction upon them, out of which the common-sense experience of men and things has been actually built up prior to philosophy. But common-sense philosophies are something very different both from common sense itself and from analysis of experience. They arise from adopting a prejudice of common sense without analysis, and using it as an hypothesis to explain the *explicandum* of which it is a part. This prejudice, briefly and generally stated, is that things are identical with their operation, as indeed they are for the practical, non-philosophical purposes of common sense. Water is that which wets, fire is that which burns; wetting and water are one, fire and burning are one. Now the two great ultimate realities of the common-sense world are matter and mind, and accordingly common-sense philosophies, which adopt these as realities without analysis, fall under three main heads: (1) philosophies which explain everything by moving matter; (2) philosophies which explain everything by creative mind or some leading function of it, such as thought or will; (3) philosophies which combine both, or the properties of both, in their ultimate explanation, as, e.g., theories of mind-stuff. Philosophies of all these kinds agree in putting all our relations with the universe upon a speculative and hypothetical basis, conceive the

universe as finite, and are at variance with philosophical analysis of experience as it is really experienced. They make of philosophy a quasi-scientific system based on some inadequate hypothesis. The conception of the universe to which philosophical analysis leads is very different; it is a conception of it as infinite, the known and finite part of which rests upon an unknown existence, our relations to which are practical and not speculative, relations of faith as distinguished from relations of knowledge. In this sense it is, and not as demonstrating articles of any religious creed, that philosophy may be truly called the handmaid of religion.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Academy, 4.—'Chemistry,' Mr. A. H. Church.
— Surveyors' Institution, 8.—Opening Address by the President.
TUES. Geographical, 8½.—'The Niger Delta,' Mr. H. H. Johnston.
— Horticultural, 11.—Fruit and Floral Committee; 1, Scientific Committee; 3, Election of Fellows.
— Civil Engineers, 8.—'Friction-Brake Dynamometers,' Mr. W. W. Beaumont; Distribution of Prizes.
— Anthropological, 8½.—Method of Investigating the Development of Institutions applied to Laws of Marriage and Descent, Dr. E. B. Tylor.
WED. Huguenot, 8.—'Early Refugees in the Channel Islands,' Mr. H. M. Godfray.
— Microscopical, 8.—'List of Demids from Massachusetts, U.S.A.,' Mr. W. West.
THURS. Royal Academy, 4.—'Chemistry,' Mr. A. H. Church.
— Linnean, 8.—'Mountain Range of Flowering Plants and Ferns in Ireland,' Mr. H. C. Hart; 'Mammals collected by Mr. H. N. Ridley in Fernando Noronha,' Mr. G. Thomas; 'Birds collected by Mr. H. N. Ridley in Fernando Noronha,' Mr. R. B. Sharpe.
— Chemical, 8.—Election of Fellows.
— Historical, 8½.—Hugh Elliot at Naples, 1803-1806, Mr. O. Browning.
FRI. Civil Engineers, 7½.—'Experiments on Beams,' Mr. E. C. de Segundo (Students' Meeting).
— Philological, 8.—'On the MSS. of the "Cursor Mundi" and their Dialects,' Dr. H. Hupli.

Science Gossip.

THE session of the Royal Society will open on Thursday next. Among other papers which will probably be read is one by Mr. H. B. Baker, 'On Combustion in Dried Oxygen,' which will be illustrated by experiments; and one by Prof. George Darwin, 'On the Mechanical Conditions of a Swarm of Meteorites, and on Theories of Cosmogony.'

THE following is the list of names recommended by the President and Council of the Royal Society for election into the Council for the year 1889, at the forthcoming anniversary meeting on the 30th inst.: President, Prof. G. G. Stokes; Treasurer, Dr. J. Evans; Secretaries, Prof. Michael Foster and Lord Rayleigh; Foreign Secretary, Prof. A. W. Williamson; other members of the Council, Prof. H. E. Armstrong, H. B. Brady, C. B. Clarke, Dr. W. Huggins, J. W. Hulke, Prof. J. W. Judd, Dr. E. Klein, Prof. E. Ray Lankester, Prof. H. McLeod, Sir J. Paget, Bart., W. Pole, W. H. Preece, Sir H. E. Roscoe, E. J. Routh, Prof. A. W. Rüchker, and Capt. W. J. L. Wharton.

DR. A. B. GRIFFITHS has in the press 'A Treatise on Manures,' which will be published by Messrs. Whittaker & Co.

A WORK edited by Mr. H. R. Planner, 'The Plague and the Printing Press,' is to contain a complete bibliography of works on the plague as well as an extended introduction and explanatory and historical notes on the subject. Mr. Stock is the publisher.

HAVING finished his history of the architecture of Cambridge, Mr. J. W. Clark is at last going to publish the long-delayed 'Life and Letters of Professor Adam Sedgwick.' The geological portions of the work are contributed by Prof. Hughes, Prof. Sedgwick's successor in the Woodwardian Chair.

FINE ARTS

THE ANNUAL WINTER EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas McLean's Gallery, 1, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

ARTS AND CRAFTS EXHIBITION SOCIETY, the New Gallery, Regent Street.—NOW OPEN 10 to 7. Admission, 1s.—CLOSES SATURDAY, December 1.—WALTER CRANE, President.
ERNEST RADFORD, Secretary.

ARTS AND CRAFTS EXHIBITION SOCIETY.—OPEN EVERY EVENING, 7 to 10 (except Thursdays and Tuesday, 13th inst.), from SATURDAY, November 10, to SATURDAY, December 1.—Admission, 6d.; Catalogue, 6d.

'THE VALE OF TEARS'—DORRIS'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Treasurers,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

Catalogue des Monnaies Musulmanes de la Bibliothèque Nationale. Publié par Ordre du Ministre de l'Instruction Publique. Par M. Henri Lavoix, Conservateur Adjoint du Département des Médailles.—Tome I. *Khalifes Orientaux.* (Paris, Imprimerie Nationale.)

WE are glad to welcome the first volume of a catalogue of the Oriental coins preserved in the Bibliothèque Nationale at Paris. It is extraordinary how few curators seem to understand that after the primary duty of guarding the treasures confided to their care, the one thing needful is to publish them. We should like to ask, Where is the catalogue of the Berlin Oriental cabinet? Where is the catalogue of the ten thousand Arabic coins in the Hermitage? How is it that, with all Dr. Stickel's zeal and learning, we have only the first fasciculi of a catalogue of that magnificent cabinet which Frédéric Soret formed, and which we believe is now buried in the cellars of Jena? Whatever has been done for the foreign collections is mainly due to generations long passed away. The unapproachable Fraehn was the greatest of cataloguers in this branch. Wherever there was a collection of coins, thither he hastened, and forthwith published a catalogue of them. He it was who, in his 'Recensio,' described all the Arabic coins of the Asiatic Museum at St. Petersburg; this was in 1826. Tornberg described the *numi cufici* of Stockholm in 1848; but, though the collection has greatly increased, no further catalogue has yet appeared. Prof. Tegner is competent to prepare one, however, and we trust that funds will be forthcoming for its publication. Soret himself described the chief rarities of his own cabinet in a series of letters to scientific journals a quarter of a century ago; but of the rest of the collection almost nothing is known.

If we seek to discover the reason of this apathy or parsimony we shall not find it in want of qualified scholars. At St. Petersburg Baron von Tiesenhausen is unassailable as an Oriental numismatist, but he has to fritter away his valuable time in official routine, while the grand collections of the Hermitage lie uncatalogued in an adjoining room. At Berlin Prof. Erman used to study and publish Arabic coins, but his talents seem to have been diverted to other subjects. The unknown treasures of Vienna might be described by Prof. Karabacek, but unfortunately this scholar is incapable of dealing with any but the profoundest problems, and the simple business of cataloguing is consequently neglected. The truth is that the departments of coins abroad are lamentably undermanned. At the Hermitage, for instance, the curator, who is an authority on Russian numismatics, has no scholarly assistance whatever for other branches; at the Asiatic Museum there are but two officials, and with all their laborious energy they cannot keep the manuscripts, books, and coins up to date. The British Museum recently contained perhaps the only adequate coin department in Europe; but, in order to remove so invidious a distinction, the authorities have now cut down the staff from six to five. It is still, however, the most active publishing department of its kind, as the

long rows of catalogues of Greek, Roman, Anglo-Saxon, and Oriental coins abundantly testify, while the 'Historia Numorum' of the Assistant-Keeper, Mr. Head, is a model of arrangement, condensation, and learning.

In the Oriental division of numismatics England is the only country which has not left undone what she ought to have done. The national collection has been catalogued by Mr. Lane-Poole in ten volumes, and a supplement, describing two thousand additional coins, is in the press. The Keeper of Coins has himself catalogued the Persian series. The smaller cabinets, public and private, are nearly all described. The Bodleian 'Catalogue of Mohammedan Coins' is just published; Christ Church has brought out a brief list; and the rarities of various private collections have been enumerated in the pages of the *Numismatic Chronicle*. There will soon be hardly a single Arabic coin in England or belonging to Englishmen abroad which will not have found its place in these lists. And the use of all this is that, as Arabic coins are the foundation and warrant of Mohammedan history, and each new coin adds some new datum in history, political geography, or genealogy, we can never be certain of our history till all our coins are published. The complete description of so large and typical a collection as that in the British Museum greatly facilitates this work; for it supercedes the necessity of minutely recording the often lengthy inscriptions of each piece. A mere reference to a number in the Museum catalogue henceforth will be sufficient in the case of all coins there represented; and the Bodleian Library has adopted this concise plan in its new catalogue. It would perhaps be asking too much to expect foreign collections to describe themselves "in terms" of the British Museum; but if they could be induced to do so they would save time and money, and spare their readers a deal of useless collating. For example, in the French catalogue now before us, out of 345 Omeiyade coins, 220 are common to the Bibliothèque and the British Museum, and thus the detailed description of two-thirds of that series is superfluous. The same remark applies to more than half the Abbasside series.

But if M. Lavoix could hardly be expected to deny himself the pleasure of enumerating the whole of the fine series in his charge in full and sumptuous detail, he has paid us the best compliment in following in every respect the arrangement and system of the 'Catalogue of Oriental Coins in the British Museum.' The smallest details in the recording of the inscriptions, in the setting of the type, both Arabic and Roman, even in the order, arrangement, and typography of the indexes, are all modelled exactly on the plan first set forth by the British Museum. There is a great convenience in such uniformity, and it is to be hoped that the other great collections abroad, if they ever come to be catalogued, will follow the same method. But if M. Lavoix has paid us the sincerest form of flattery, his catalogue shows that he is no mere imitator. The introduction is an admirable study of the complicated question of the inauguration of the Mohammedan coinage, on which M. Sauvage has so ably analyzed the Arabic

authorities. The arrangement of the bilingual issues of the Byzantine type is logical and clear, and this series was not included in the first volume of the British Museum catalogue; the same remark applies to the Pahlavi issues of Arab governors. The ordinary Arabic series is exceedingly well done, and the occasional geographical notes inserted in the text greatly enhance the value of the work. Moreover, the volume is printed with the sumptuous luxury of type and paper, and the noble spacing and margins, which are characteristic of the Imprimerie Nationale, but to which the English official mind, anxious about the Estimates, dares not soar. Altogether it is a splendid volume, worthy of a great library and an able scholar.

Detailed criticism or enumeration of the chief rarities would here be out of place; but it is impossible to pass over the astonishing dirhem struck at Basra in A.H. 40, nearly forty years before the Moslems were believed to possess a purely Arabic silver currency. The existence of this piece, which came out of the collection of the late Subhi Pasha, has long been known, but nobody believed in it. The heliotype plate, however, in which it appears, leaves no doubt as to the accuracy of the reading or the genuineness of the coin. It is certainly no forgery, and can hardly be an engraver's blunder; so we are almost compelled to accept M. Lavoix's theory that it was issued by the Khalif 'Ali just before his murder, and to suppose that the type was discontinued for nearly forty years merely because it was 'Ali's, and therefore distasteful to the party who destroyed and succeeded him. Two other phenomenal coins (202, 203), issued at Merv in A.H. 73 and 76, are more open to controversy; the decade may be 90, and not 70. There is a good number of new mints—always a source of pride to the Oriental numismatist—and in general a fair proportion of rare and valuable *inedita*, and M. Lavoix may be congratulated upon the skill with which he has overcome the difficulties of decipherment and of identification. The process employed for the ten plates is fairly clear, but we think the autotype compares favourably with it. And now it only remains to wish M. Lavoix a prosperous course in the succeeding volumes—probably at least six more—on which no doubt he is at present actively engaged. If they are nearly as well done as the first they will prove of inestimable value to all who are busied with Mohammedan history and antiquities.

THE INSTITUTE OF PAINTERS IN OIL COLOURS.

The managers of the Institute have done wisely in reducing considerably the number of pictures they exhibit, and by omitting the uppermost line they have facilitated the labours of the critic. It is with pleasure we find about the middle of the Central Gallery Mr. F. Dadd's capital piece of *genre* called *Awaiting Sentence* (No. 265). A little lad, evidently the son of well-to-do parents, has been caught stealing apples and haled by a gardener before the owner of the orchard. The severe gravity of the old gentleman is tempered by amused pity for the weeping culprit, and the elderly lady at his side regards the boy with something like tenderness. The expressions of the faces and attitudes are spirited and original, and the execution of the whole deserves praise, for the draughtsmanship of the

flesh, especially of the boy's legs and hands, is admirable, and so is the treatment of the light and shade of the room.—On the other side of the same gallery hangs *A Study* (367), by Mr. Alma Tadema, which evinces more freedom and frankness of touch, and less labour than usual. Two handsome maidens seated on a couch under a window are gossiping while they dress their hair. Of breadth, wealth of tone and colour, and chiaroscuro of a large kind, this is a choice example.—Mr. W. L. Wyllie is at his best in *The Highway of Nations* (430), a vista of the Thames between two lines of craft of every clime and size, the whole admirably composed, and enjoyable on account of the enamel-like lustre and peculiar colour of the wavelets and the grey sky. The drawing of the barges and lighters in front, not less than their tonality and light colours, is of high value, and the work is precious as an illustration of the ease with which a true artist may repeat the same subject without descending from style to manner.—Mr. C. W. Wyllie rivals his namesake in a subject less striking and more delicate, *A Waterside Village* (486), the like of which he, too, has given us before. The harmonies of tone and colour are sober and charming. The grey, yet bright and silvery light is reflected from banks of mud in an estuary, there are old buildings on the low shore, and the sky is beautifully graded.

As regards its colour and drapery painting Sir James D. Linton proves himself an artist of power in *Maud and May* (250), two figures of girls in red seated at music; but they lack that *verve* which has enabled Mr. Tadema to charm the visitor with a tenth of the labour, and they have none of that vivacity which pleases us in the "property figures" of Mr. Haynes-Williams, for which see *A Decided Answer* (205), where deftly drawn dresses and the effective representation of an interior and its furniture go very far (if not quite far enough) towards making a picture. The wealth of Mr. Tadema's tones is not found in No. 250, where the maidens are set in dark grounds, and are as motionless as if they were afraid to move.—That figures may be animated without movement, and their expression force us to praise the artist's skill as well as the spontaneity of his design, is apparent in Mr. Dollman's capital *Vols. I., II. and III.* (357), three damsels seated on a bench upon a pier reading a novel. There is ample humour in the way in which the reader of vol. i. loiters over the pages she has hardly glanced at, while the figure of the reader of vol. ii. has grown stiff, her colour has risen, and her eyes become fixed in the middle of the book. The student of vol. iii. furtively presses a handkerchief to her cheek, and with her face bent down stoops over the final chapters which relate the catastrophe of the tale. Though a little hard and thinly painted in the manner of water colours, this picture is commendable for the deftness with which the draperies have been designed and painted; the dresses are as expressive as the faces, and two pet dogs in waiting are very good indeed.

Mr. G. A. Storey is at his best in the nudity which he calls *Salome* (587). The design is not vigorous enough for the daughter of Herodias at the moment of her triumph, but the modelling of her slender limbs is delicate and tasteful, and her somewhat luscious flesh is pictorially good, while all the elements are well put together.—What induced Mr. H. J. Stock to delineate the absurd allegory which he calls *Sin piercing the Heart of Love* (590) in such a clumsy way it would be hard to guess. There is plenty of academical accomplishment here, and a dull desire to do well is manifest in the ambitious picture, to which a distinguished place has, unfortunately for the artist, been awarded.

The *Study* (5) of Mr. H. Bartholomew may be praised for brightness, deft handling, and a soft touch.—The *Hayfield* (6) of Mr. A. F. Grace is delicate, and evinces a fine feeling for grey

daylight.—The *Flowers* (7) of Mr. J. Lessore, poppies in a dark-coloured bottle, is rich and sober in colouring.—*April Showers* (8), by Mr. A. W. Williams, a picture of rough Surrey waste land, trailing masses of clouds, and a luminous horizon, exhibits feeling and freedom.—The *Roses* (15) of Mrs. Marshall shows that she has profited by the study of that master of flower painting, M. Fantin-Latour; it is a pity her work is a little painty and rough.—M. Fantin-Latour himself sends *Roses* (483), a charming harmony of colour, true to nature, and a little brighter than usual. He also continues to work in a vein which is justified by the success of his 'Ariadne' at the Academy this year, but the examples now present are not equally delightful. They are *Scène finale du Rheingold* (121) and *Siegfried and the Rhine Maidens* (175), romantic subjects, deficient in romantic treatment and vigour of design. The nudity of Ariadne tried the draughtsmanship of a master in low tones and keys of colour, who was evidently not equal to "the life." The human figures, in the same way, are not up to the mark. The technical treatment of these pictures, which imitates the almost nebulous luxury of Correggio, is not in keeping with the masculine Teutonic legends they represent.—Equally foreign to the subject is the studio art of Mr. G. Bach in *An Arab Juggler, Algiers* (62), the conventions and heavy handling of which assort ill with the brilliant African air and costumes full of colour.—The *Vanishing Dream* (131) of M. Falero is meretricious and somewhat affected, but it is not wanting in attractions of a certain sort, and there is a touch of romantic spirit in the fight of fair women along with the clouds which dawn disperses above the sea, and as if before a dreamer's eyes. So much tact in design and clever painting deserve a higher employment than this fanciful and voluptuous theme.—The *Master's Daughter* (107), by Mr. Charlton, has not a grain of fancy. It is a bright, dexterous, and accomplished piece of prose, rather heavily touched; the draperies are capital, and so is the hunter.—The unnamed No. 108, by Mr. R. Page, is a powerful and richly coloured and toned example, the technique of which will please artists.—Our *Fisher Folk* (154), by Mr. J. Reid, shows how technical conventions of a crude, not to say vulgar sort may be abused in coarse attempts at vigorous art. Demonstrative to excess, this work is intensely artificial.—The *Foot of the Rialto Steps* (246), by Mr. W. H. Pike, is a picture, which cannot be said of all its neighbours. The deep pearly grey of the stone is given with much tact, force, and success.—My *Grandfather's Punch Ladle* (252) of silver, with various pots and bottles, by Miss E. A. Stock, shows how a picture may be made with very commonplace materials by any one having an artistic eye and a skilled hand.—*Waiting for Low Tide* (264), by Mr. W. E. Norton, is very good and bright indeed.—Power and a good sense of tone and light and shade abound in Mr. J. H. Lorimer's *A Fisherman's Strong Cove* (272), a dark interior, remarkable on account of the skill with which a row of fish bladders suspended from the roof has been dealt with. It is almost Rembrandtish, yet quite original.

One of the best portraits is Mr. Shannon's *Mrs. White* (10), a life-size, seated figure, painted with much taste in a broad and effective manner.—Less modest and restrained is Mr. S. J. Solomon's *Mrs. E. Löwy* (116). The flesh-shadows lack clearness and softness, and are not fused with the lighter carnations. Still, this is the least demonstrative work known to us by this artist.—*Mrs. Shannon* (275), by Mr. Hudson, has a lady-like air, and the treatment is marked by tact and skill.—Mr. Shannon's *Rose Pink* (53), a life-size figure with a parasol, is a daring piece of Impressionism, as unpleasant as it is superficial, and, if not intended to satirize a current artistic folly, is quite unworthy of the clever artist who has condescended to exhibit it.—The *Sisters, Tea in a Studio* (455), by Miss C. M. Wood, contains two figures of ladies which it is to be hoped are

not portraits, although they seem to be so. The whole is rough; and the composition of its elements, a quantity of bric-à-brac and studio properties, is awkward. They are, nevertheless, admirably modelled and vigorous in colour.—*John* (528), by Mr. C. N. Kennedy, is an ably painted but rough study of a little boy in a greyish-olive smock frock, good in expression and character, and, technically speaking, an exercise in greenish hues.—In Mr. A. Hacker's life-size group, *The Children's Prayer* (537), there is but little colour, properly so called, and harmony of tone has not been studied deeply, but the design is sympathetic, the expressions are appropriate, sincere, and simple. On the whole, it is among the best works here.—A girl's head, full of life and movement, a little thin in handling, but bright and pure in the flesh painting, is called *Kitty* (544) by Mr. H. Vincent, who never did so well before. Its Englishness contrasts vividly with the character of *Pepita* (546), by Mr. J. H. Williams, an extremely spirited figure of a Spanish damsel clad in rich, silvery white, which suits her sumptuous form and deep carnations.—*My Studio* (563), an interior dashing painted with strong contrasts of light, shadow, and tone, and including a cleverly executed figure of a model, is by Mr. H. G. Herkomer, who has given us an effective, if not very agreeable portrait of *Miss M. Jex-Blake* (577).—Mr. Parker's *Lily* (604) charms us with its tender expressiveness.—Miss A. M. Dicker's picture of a child (608) is good in its way.—Mr. H. Windsor-Fry's life-size study of a young maiden's head (628) has an appropriate and pathetic expression, the modelling is good, and the draughtsmanship sound.—Mr. J. Scott's group of *The Falconer* (21), though a little stagey, is ably drawn and tells its story well; the lady reclining on a garden bench has been skilfully studied.—The humour of *Corked!* (323) two old bucks discussing wine, is capital, the execution being of Mr. W. D. Sadler's best.

There are some clever and brightly painted landscapes by Mr. D. Murray, which, so far as they go, are masterpieces. We prefer *Eventide* (102) to the tenderly coloured picture of a rosy calm, No. 305.—Mr. T. Graham has a clever picture in *A Village Coquette* (329); and Mrs. Murray-Cookesley's *Egg-Seller, Tangiers* (331), deserves mention.—Mr. North Hall's *Coast of Cornwall* (35), a rocky inlet and rude bridge, is excellent. It deserves praise for its fine local colouring, well-drawn cliffs, and poetic appreciation of the grandeur of the well-known subject.—*Falmouth* (80) by moonlight, by Mr. C. T. Davidson, is a broad, rich, and faithful view of the town and harbour, shining sea, and dark shipping. The effect of nacreous lustre on the water is as justly rendered as it is poetical.—*A Village up a Harbour* (94) gives nature with as much truth as No. 80, but under a very different aspect. We have an estuary and an old town in grey light, with wealth of pearly colour in the low-tide pools. It is one of the best works of Mr. C. J. Lewis. "*Cool and grey the landscape lay*" (109) is one of the best of Mr. Val. Davis's views of smooth water between meadows and rushy banks. The swans in the foreground are finely designed and drawn.—*St. Ives, Evening* (158), by Mr. F. G. Cotman, is charming.—*The Sussex Lane* (183) of Mr. J. Aumonier is worthy of his taste and skill.—The grey landscape-sketch which Mr. J. H. Snell calls *Autumn* (253) is pathetic.—*The Autumn Evening* (232) of Mr. E. Blair Leighton marks a new departure in subjects for the artist, and is enjoyable.—In *Mount's Bay Mackerel Boats* (297) Mr. C. H. Whitworth has shown rare appreciation of nature and pictorial power in treating the ranks of wavelets slowly breaking as they move upon the moonlit surface of the sea. The colour is good and the effect charmingly true.—*The Boat-Builders* (338), by Mr. E. Hartry, lacks warmth a little, but it is bright, clear, and firmly finished. The boat on the bench is capably drawn.—Very humorous indeed is Mr. R. Morley's group of two loving owls

upon a bough, which he has painted like nature, drawn well, and named *A Honeymoon Couple* (339).—Mr. J. White has sent a most bright and agreeable sketch of a sunny interior and figures in No. 360.—We admire on various grounds *Stillness* (371), by Mr. G. Ciapelli; Mr. W. B. Wollen's *Found!* (391) soldiers discovering a wounded officer; the capital treatment of a hackneyed subject in Mr. R. W. Allan's *Summer* (403); Mr. East's true and natural *Evening after a Storm* (426); Mr. F. Dillon's *Garden in Winter* (438), a very good snow piece, full of pictorial qualities; Mr. S. J. Carter's *First Visit to the Flock* (515), which contains an admirably painted, but not very animated life-size figure of a dog; Mr. K. Halswelle's autumnal landscape (531), which represents him fairly well, although it is not innocent of paint; and Mr. A. East's *Moonrise on a shadowy landscape* (540). In briefer terms let us praise *The Pump in the Orchard* (597), by Mr. L. Scott; Miss E. A. Armstrong's *Tired Little Country Maid* (621); Mr. M. Hale's *Aganippe* (627); Mr. F. Walton's bright and picturesque view looking from Padstow to Lundy, No. 582; and certain contributions of Messrs. G. Lucas, A. Stokes, H. Goodwin, J. Burr (see *An Artist's Model*, 474), H. Hine, and E. Parton.

Five Art Gossies.

IN accordance with a memorial, already mentioned in these columns, from a large number of members of various archaeological societies, the President and Council of the Society of Antiquaries have resolved to summon a conference of delegates of the leading local societies at Burlington House, to commence on Thursday next at 2 P.M. Among the subjects proposed for discussion are: (1) The relation that might advantageously exist between the Society of Antiquaries and other kindred societies; (2) the manner in which archaeological knowledge can best be advanced by the co-operation of societies interested in its progress; (3) the best method of forming lists of ancient objects of different kinds still existing in various districts of the country; (4) the means of carrying out a general archaeological survey of England and Wales by counties, together with an archaeological index for each county. A number of societies have accepted the invitation to the conference, and many of the leading antiquaries have expressed their intention of being present and taking part in the discussions, which promise to be of more than ordinary interest.

SIX of the collection of second and third century paintings lately presented, as we have stated, to the National Gallery, have been hung on the central staircase in Trafalgar Square. One of them is said to be a replica of a picture now at Munich, where nearly eighty examples may be seen. The thick impasto of some of our examples has produced something like the effect of mosaic, others are much smoother: one head of a man is particularly good in its lifelike expression; another, that of a woman, has been seriously injured in the right eye, but this blemish is very old. Although not less than sixteen hundred years old, these things look as fresh and brilliant as recent pictures.

MR. G. REDFORD has been engaged of late in rehanging the pictures at Belvoir Castle and in preparing for the owner a catalogue raisonné of them. It is remarkable that, although the Duke freely allows visitors to examine these paintings—a privilege which has been granted during many years—little is known about them by experts. They occupy a handsome gallery, and are 115 in all. Some are of large size, while others possess considerable merits and not a few are of high reputation. Among the best is the little Gerard Dou, which was purchased by the then Duke of Rutland more than a hundred years ago at the Verelst sale for 315*l.*, a huge price for such a work at that date. Most of them

were acquired by the third duke and at nearly the same period. Unfortunately a large number of pictures, including well-known Sir Joshua, were burnt at Belvoir in 1816. Among those remaining are Reynolds's magnificent whole-length of the fourth duke, a fine 'Marquis of Granby,' and two of the Manners children playing with large dogs in a landscape, life-size figures of rare merit. With these is a noble life-size 'Henry VIII.,' attributed to Holbein, of the same type as the Windsor picture; the face has been, it seems, a little over-cleaned. Near these are upright landscapes by Gainsborough, and an Albert Dürer portrait of an elderly man with a student's face and air; it is dated 1524. Then come two Rubenses of moderate size, and the large 'Coronation of St. Catherine,' by the same; a full-length, life-size portrait of the Earl of Southampton, by Cornelius Janson; a 'Last Supper,' once ascribed to A. Dürer and L. Van Leyden jointly, but attributed by Waagen to a Flemish master under Spanish influence; and three large Murillos, one of which is first rate. The set of 'Seven Sacraments' by N. Poussin is well known among his works and is preserved at Belvoir.

MR. ALBERT HARTSHORNE writes:—

"The timely protest of your correspondent 'M.' in the *Athenæum* of November 3rd, against the proposed destruction of the great rose window at Westminster will be a painful revelation to most people, who are quite unaware of what is going on behind the carefully boarded scaffolding at the Abbey. 'M.' says very truly that glass painting was not much practised in the eighteenth century. It is perhaps not generally known that the glass in the east window of St. Margaret's Church, in the course of its extraordinary wanderings, was repaired in the early part of the eighteenth century for Mr. Conyers's chapel at Cophall, near Epping, by William and Joshua Price. In all probability the Westminster windows are the work of these artists. The following is a copy of their advertisement, from an original fly-leaf in my possession:—

"Glass-Painting Revived.—Whereas the ancient Art of Painting and Staining Glass has been much discouraged, by reason of an Opinion generally received, That the *Red Colour* (not made in Europe for many years) is totally lost; These are to give Notice, that the said *Red* and all other Colours are made to as great a degree of Curiosity and Fineness as in former Ages by William and Joshua Price, Glasiers and Glass-Painters, near Hatton-Garden in Holborn, London; where Gentlemen may have Church-History, Coats of Arms, &c. Painted upon Glass, in what colours they please, to as great Perfection as ever; and draws Sundials on Glass, Wood or Stone, &c., and cuts Crown Glass, with all sorts of ordinary Glass, and performs all kinds of Glazing-work."

"I have documentary evidence that the Prices were restoring painted glass in Denton Church in Norfolk as early as 1716-19; and Mr. Winston notices, in his paper on the glass at New College, Oxford (*Archæological Journal*, vol. ix. p. 54), how much the art had deteriorated between the time of W. Price's work there, dated 1740, and that of W. Peckitt in 1765, in the same place. It seems hardly a convenient time to tamper with such considerable and meritorious examples of early eighteenth century painted glass as the Westminster windows, when so many thoughtful persons are beginning to feel that the day must soon come when the acres of meretricious vulgarity and offensive caricature—the 'boggy work' of glaziers' men—which have been set up in the windows of old and new churches in our own day must be seriously dealt with. Perhaps the Abbey authorities in their zeal have work of this kind also in contemplation. Whether the treatment which will be employed will be as drastic as that which was carried out at Salisbury in 1788, and whether any of the modern glass at Westminster will eventually find a grave, as the ancient glass at Salisbury did, in the city ditch, it is not for me to foretell."

THE Dudley Gallery Art Society has appointed to-day (Saturday) for the private view of its exhibition of oil paintings, to see which the public will be admitted on Monday. The Society of Architects has issued invitations to a conversazione to be held in the New Gallery, Regent Street, on Tuesday evening next.

A SILLY project has been started by a "restoring" architect for "reconstructing" the Cistercian chapel on Inishail, in Loch Awe. It

is to be hoped that such an act of vandalism may not be perpetrated. Nobody wants a new chapel on Inishail, and surely the ruins of the Cistercian nunnery might be left untouched.

ENGLISH amateurs and art students, who know that the Royal Academy has generally about two hundred pupils under instruction, will be interested on hearing that the École des Beaux-Arts comprises 1,220 pupils this year. In the ateliers of MM. Cabanel, Gérôme, and the successor of M. Boulanger, deceased, 400 pupils study painting; under MM. Cavelier, Falguière, and Thomas 200 young sculptors work; under MM. André, Ginain, and Guadet are 600 architects; the engravers under M. Henriquel-Dupont number fifteen; and under M. Pouscarme are five who learn how to deal with *médaillles et pierres*.

THE death is announced of that distinguished artist M. C. J. M. Degeorge in his fifty-first year. He was a pupil of B. Flandrin and Joffroy, and obtained the Prix de Rome for "graveure en médailles," medals of the Second Class in 1872 and 1878, and a medal of the First Class in 1875. He was made a Chevalier of the Legion of Honour in 1880. German papers report the death of Hans Speckter, a draughtsman of some repute.

THE death is recorded of the Belgian marine painter M. François Musin, whose popularity was very great about twenty years ago, but has since then waned considerably. He was sixty-eight years of age.

A COMMUNICATION from Smyrna in the Berlin *Das Echo* states that Dr. Humann and Prof. von Kaufmann have started for the interior of Asia Minor upon a new exploring tour. The excavations which they have carried on at the ancient Tralles since September are said to have been crowned with brilliant success.

OWING to the exceptionally low Nile it has been found impossible to transport the objects found at Tell-Bast by the Egypt Exploration Fund *via* the Mahmudiyeh Canal. They will, therefore, have to be shipped at Port Said, which Count d'Hulst expects to be able to arrange for immediately.

THE recent publication of the full results of the excavations made on the site of the ancient Ateste, in the province of Venice, during the years 1881-6, reveals to us a distinct seat of ancient art in Italy which flourished there from the fourth to the first century B.C. Greece and not Etruria seems to have been the source whence it drew its first impulse and inspiration. Amongst the objects found on what, from a few architectural remains, is judged to have been a small temple, are eighteen bronze tablets bearing boustrophedon Eugeanean inscriptions, some of which reveal to us certain letters in the alphabet of Venetian paleography unknown to us before, while some now fix the use of letters which were uncertain. Some eighteen votive nails, cast in bronze and of pyramidal form, also bear regular inscriptions; but there are 160 others inscribed only with letters, together with about a dozen stone pedestals also inscribed. The cast bronze statuettes are quite different in style from some Græco-Roman statuettes found at the same time. The worked bronzes are cut with the chisel, chased with a graving tool, beaten out in *repoussé* work, or else pierced in open fret. They represent for the most part warriors clothed in tunics, with shield, crested helmet, lance, and sometimes a trumpet. Women also appear, some of them carrying the sacrificial basket. But the most remarkable sculptured bronzes represent horsemen with round or else oval shields, with helmets crested or else brimmed. The oldest coins found were barbarian counterfeit trioboli of Marseilles, of the second century B.C., and the latest Roman coins of Hadrian. From the number of bronzes and terra-cottas of similar rude and primitive style found scattered over the Venetian province, and as far as Trent, it is concluded they all came

from a common centre of manufacture at Ateste. While the language of the inscriptions is strictly that of the Veneti, many of the objects found in tombs, and of the figures of warriors on swords and lances of the later period, attest the influence of their Gallic invaders in the second and first centuries B.C.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ALBERT HALL.—The Royal Choral Society.

So many English composers of high rank have appeared within the last few years that the production of a new symphony from the pen of a native musician is by no means so rare and important an event as formerly. Mr. Henry Gadsby, however, had dropped out of notice for some time, and a feeling of curiosity must have existed as to whether his 'Festal Symphony,' announced for production last Saturday at the Crystal Palace, would prove equal to the lofty standard to which we have now attained in original composition. Let us hasten to say that the work is unquestionably superior to anything Mr. Gadsby has hitherto given us, both in the attractiveness of the subject-matter and in beauty of workmanship. The 'Festal Symphony' was commenced last year, and "G." presumes that the Queen's Jubilee furnished the composer with the initial idea. This is supported by internal evidence, but very wisely nothing in the way of a definite programme has been furnished. The work is in D, a key more frequently chosen by composers than any other for music of a jubilant character. It opens with a joyous trumpet call, and the principal subject of the first movement has all the characteristics of a triumphant march. With this the second theme is in excellent contrast, and the entire movement is marked by the utmost clearness, conciseness, and a thoroughly English character. At the first glance the *adagio* in B flat seems somewhat out of keeping with the rest of the symphony. The principal theme is the reverse of bright, and the general style of the music serious and almost sad. But against this inconsistency must be set the impressiveness of the episodic matter and the picturesqueness of the orchestration. A figure is introduced by the trombones *pianissimo*, and maintained, perhaps, with excessive persistency, but with an effect which, at any rate, has the merit of novelty. The *scherzo* in D minor would be a charming movement if it were not marred by a mannerism which more or less pervades the entire symphony, and is here present in an irritating degree. We refer to the composer's method of emphasizing a figure by giving it twice and even thrice without modification. If these repetitions were excised at least a third of the work would be sacrificed, and this in the case of the *scherzo* would be a distinct gain. The principal portion of the movement, with muted violins and delicious dialogue for the wood wind, is extremely piquant, and the pastoral trio in G affords excellent variety; but at any rate in the recapitulation the composer should have presented his argument in a condensed form. Too much insistence on the subject-matter is the principal, if not the only fault in the *finale*. This is based on a theme of a religious character resem-

bling the traditional 'Dies Iræ' with a reversed accent. It is first announced by the three trombones and bass tuba, and after being reiterated many times it forms the climax of the symphony, in which the organ joins the orchestra with imposing effect. Despite its obvious imperfections, Mr. Gadsby's latest work is a worthy addition to the number of acceptable English symphonies, and cannot fail to enhance his reputation. It was most superbly rendered—indeed, the playing of Mr. Manns's orchestra last Saturday was marvellously fine throughout—and the large audience accorded it a flattering reception, the composer being summoned to the platform and cheered with more than usual enthusiasm. Of the rest of the concert we must speak briefly. Another novelty of personal rather than intrinsic interest was Schubert's set of five "Deutsche," or waltz airs, composed in 1813, and recently published for the first time. They are charming little pieces for strings, though, of course, they possess little of the true Schubert manner. Mdlle. Janotha gave a spirited rendering of Mendelssohn's G minor Concerto, and Mdlle. Douilly was moderately acceptable as the vocalist.

We have already referred to the admirable list of announcements of the Royal Choral Society for the current season, and the first concert on Wednesday last need not be criticized at great length. For the revival of Mozart's 'Requiem' Mr. Barnby deserves the thanks of musicians, as this monumental work has been shamefully neglected of late. The only London performance we can call to mind within the last decade was one given by the Bach Choir a few seasons ago, and it has also dropped out of the programmes of provincial festivals. Still it is reasonable to assume that the 'Requiem' is too familiar to all intelligent lovers of music to render any remarks as to its merits or its history needful at the present time. It therefore only remains to speak of its performance on Wednesday, which, on the whole, reflected very great credit on the Society. Mr. Barnby's choir has not undergone any deterioration; improvement would scarcely be possible. Madame Albani, Madame Scalchi, Mr. Lloyd, and Signor del Puente were the principal vocalists, the *ensemble* unfortunately leaving much to desire. A more satisfactory quartet of English artists might easily have been secured. Rossini's 'Stabat Mater,' which of late has been somewhat neglected by high-class choral societies, formed the second part.

MUSIC FOR VIOLIN AND PIANOFORTE.

Six Pieces for Violin. By A. C. Mackenzie, Op. 37. (Novello, Ewer & Co.)—It is quite likely that these pieces, or some of them, will obtain greater popularity than the same composer's clever but unequal concerto. The titles do not convey a clear idea as to their merits. No. 1, a gavotte, is chiefly remarkable for some eccentricities of tempo and rhythm, and No. 2, a berceuse, has no special characteristics. Much superior to either of these is the 'Benedictus,' of which we spoke last week in its orchestral arrangement. No. 4, 'Zingaresca,' and No. 5, 'Saltarello,' are brightly written sketches of no great importance. The set finishes with a *Tema con Variazioni* in C, the theme having the peculiarity of seven bars in its first section. Trifles such as these can add nothing to Dr. Mackenzie's repu-

tation, but at any rate they are not unworthy of it.

Messrs. Marriott & Williams send us three duets by Franz Leideritz, the titles of which are *Seladon Valse*, *In Vain*, nocturne, and *Slavonska Mazurka*. The first is commonplace and almost vulgar, but the second is an impassioned and expressive piece, and the third is effective in a simple way. The same publishers send a *Polacca in A minor*, by Hermann Sachs, a bright, but easy and unpretentious piece.—From Messrs. Cramer & Co. we have *Andante and Allegretto* for two violins and piano, and *Two Short Movements* for violoncello or violin, with piano accompaniment, by Pierre Perrot. These are all trifles for elementary players, very well written, and in their modest way pleasing.—We have also received *The Violin Student*, No. 2, edited by Siegfried Jacoby (Forsyth Brothers), containing forty of Kreutzer's lengthy and somewhat difficult studies and caprices, without pianoforte accompaniment.

Musical Gossip.

MR. WILLIAM NICHOLL'S concerts, though chiefly confined to vocal music, are not made up of worthless ballads, and the programme he presented on Thursday last week at the Princes' Hall did not contain a single unworthy item. The most important number was Grieg's cycle of songs 'Reminiscences from Mountain and Fiord,' Op. 44. These lyrics, six in number, are full of the composer's distinctive charm and individuality, and though Mr. Nicholl was evidently suffering from hoarseness, he rendered them with much taste and feeling. The Euterpe Quartet, consisting of the concert-giver and Messrs. Thompson, Oswald, and Grove, is not yet a perfectly balanced body. The charm of unaccompanied part-singing consists in a faultless ensemble and pure intonation, and these were not fully attained. Miss Louise Phillips, Madame Fassett, and Miss Lucy Riley took part in the concert.

A SERIES of high-class smoking concerts has been organized by the Grosvenor Club, and one of these was held in the large room of the Grosvenor Gallery on Thursday last week. Schubert's Octet (four out of six movements) was the principal item, the performers being mostly those associated with the work at the Popular Concerts. The rest of the programme consisted of glees and vocal and instrumental solos.

THE Bohemian Subscription Smoking Concerts at the Portman Rooms, under the direction of Mr. Norfolk Megone, are of much lower calibre than might have been anticipated. The programme last Saturday was quite unworthy of criticism.

CHASSAIGNE'S 'Nadgy,' produced at the Avenue Theatre on Wednesday, is a most feeble example of light comic opera, or rather *opéra-bouffe*. The music is below the standard of those productions of this class which have recently gained the favour of the public, and if such a tissue of nonsense proves successful, it will be due to the efforts of individual performers. The vocal capacity of Miss Giulia Warwick, Mr. Joseph Tapley, and Mr. Alec Marsh might be employed to greater advantage.

AN amateur orchestral society has just been formed at Bristol under the conductorship of Mr. George Riseley. It is called the Society of Instrumentalists, and although the first meeting only took place on Thursday, it already numbers seventy active members, beside a number of lady pianists and honorary members.

WE also learn from Bristol that, in consequence of the dissatisfaction caused by the high charges for admission at the recent festival, Sir George Edwards will give two concerts on a similar scale, but at popular prices, with Sir Charles Halle as conductor, and Madame Albani, Mr. Lloyd, and Mr. Santley as soloists, on February 22nd and 23rd. The programmes will

include 'The Creation,' David's 'Le Désert,' and Mendelssohn's 114th Psalm.

BERLIOZ'S 'Faust' formed the programme of Sir Charles Halle's third concert of this season at the Free Trade Hall, Manchester, last Thursday evening.

THE Gürzenich Concerts at Cologne began their season on the 23rd ult., under the direction of Herr Wüllner. The most important works to be given during the winter will be Brahms's 'Deutsches Requiem,' Scholz's 'Das Lied von der Glocke,' Wüllner's 'Te Deum,' and symphonies by F. Gernsheim and Richard Strauss.

AT Vienna last month was celebrated the centenary of the birth of Simon Sechter, the theorist, organist, and composer, who numbered Vieuxtemps and Thalberg among his pupils.

THE Vienna Philharmonic Society will perform Handel's 'Theodora' for the first time on Friday next.

AT the Hoftheater, Munich, Shakspeare's 'Pericles' has lately been performed with new incidental music by Count von Perfall, intendant of the theatre.

WAGNER'S 'Die Walküre' is to be produced in Italian at the Teatro Argentina in Rome. This work will unquestionably lend itself more readily to Italian adaptation than any other section of 'Der Ring des Nibelungen.'

A NUMBER of valuable autographs have been discovered at Vienna among the music formerly belonging to Carl Haslinger, the celebrated publisher of that city. Among the more important are the original manuscripts of Liszt's and Paganini's studies, Liszt's transcriptions of Schubert's songs ('Winterreise,' 'Schwanengesang,' and others), Hummel's 'Piano School,' and Spohr's 'Violin School.' A large number of these treasures have been purchased by the Countess Louise Erdödy.

AMONG the novelties to be given this season at the concerts of the New York Symphony Society, conducted by Herr W. Damrosch, will be Brahms's Second Symphony, Tschaiakowsky's Symphony in C minor, Berlioz's 'Harold,' and Raff's 'Lenore.'

CONCERTS, &c., NEXT WEEK.

- MON. First Popular Concert, 8.30, St. James's Hall.
- TUES. Bohemian Subscription Concert, 8.30, Portman Rooms.
- Mr. Isidore de Lara's First Vocal Recital, 8.30, Steinway Hall.
- Concert in Aid of Dr. Eldridge Spratt's Sanatorium, 5, Steinway Hall.
- THURS. Mr. Tobias Matthay's Pianoforte Recital, 3, Princes' Hall.
- Royal College of Music Concert, 7.30.
- FRI. Concert in Aid of Princess Frederika's Convalescent Home, 3, Princes' Hall.
- SAT. Crystal Palace Concert, 3.
- Popular Concert, 3, St. James's Hall.

DRAMA

RECOLLECTIONS OF ACTORS.

Our Recent Actors; being Recollections, Critical and in many cases Personal, of late Distinguished Performers of both Sexes. By Westland Marston. 2 vols. (Sampson Low & Co.)

Players and Playwrights I have Known. By John Coleman. 2 vols. (Chatto & Windus.)

Reminiscences of J. L. Toole. Related by Himself and chronicled by Joseph Hatton. 2 vols. (Hurst & Blackett.)

IT has been a matter of regret with those most interested in theatrical annals that our records practically break off with the stage history of Genest. Some attempt has naturally been made to bridge over the half century that has since elapsed. One work of value, the 'On Actors and the Art of Acting' of George Henry Lewes, has during that time seen the light. The scheme of this, however, is too limited to render it of

general utility. Such works, meanwhile, as the lives of Compton, of Phelps, and of Charles Kean, and even Sir Frederick Pollock's 'Life of Macready' fail to give any adequate insight into the general condition of the stage at a very interesting epoch. In 'Our Recent Actors,' by Dr. Westland Marston, the most important contribution that the present generation has seen is made to our knowledge of recent stage history. In knowledge and acumen Dr. Marston's criticisms of actors stand beside those of Hazlitt and Leigh Hunt, while in sympathy and appreciation they are only behind those of Charles Lamb.

It is a fortunate thing for the stage that a series of critics, beginning with Colley Cibber and including men such as Steele, Addison, Talfourd, and the writers previously named, has left vivid portraits of the principal actors of past times, and that the attributes of Betterton, Spranger Barry, Garrick, Kean, Mrs. Mountford, and Mrs. Cibber are easily recognizable. In this great and enduring session Dr. Marston occupies a place, and the verdicts he delivers concerning actors such as Macready, Charles Kean, Farren, the Keeleys, the Wigans, Fechter, Sothorn, Buckstone, Webster, Mrs. Warner, Miss Neilson, and many others of equal position or reputation are as authoritative as those of his predecessors. It is a disadvantage of the writer of recollections, as opposed to the professional critic, that opinions upon men still living are necessarily few and short. In these cases, however, some tribute to a well-earned reputation is paid.

It is not possible, even for the sake of vindicating statements that to some may appear too eulogistic, to support by long extract the opinion as to the value of Dr. Marston's criticisms that has been expressed. All lovers of the stage are, however, bound to read or to possess his volumes. Let such turn to the criticism upon Farren, vol. i. pp. 154-60, and judge for themselves if more lifelike portraiture is easily conceivable. That the criticism is as sound as it is subtle and penetrative there are some with long experience who are able to affirm. In common with all good criticism, moreover, Dr. Marston's utterances throw as much light upon the rôle assumed as upon the actor by whom it is taken, and the analyses of characters in the drama ancient and modern constitute a valuable feature in the book. Another noteworthy point is that complete frankness of expression is accompanied by a courtesy which is less a growth of modern times than an individual outcome. Few things in Macready excited more comment than his angry outbursts during rehearsal, and the contrast they afforded to his ordinarily placid and urbane demeanour. After witnessing one of these, Dr. Marston writes:—

"From that day I conceived an impression, which still remains, that his bursts of temper were far more under his control than perhaps he himself supposed, and that he was sometimes inclined to exaggerate them that they might contrast with his after smoothness—that he was exhibiting, in short, his beloved stage transitions in real life."

There is little trace in these volumes of the preference often accorded the actors worshipped in youth over those of later date. One hint of disapproval of modern views

will meet with sympathy, in some quarters at least. Dealing with the recitations of Sheridan Knowles, Dr. Marston speaks of the national feeling that was roused thirty or forty years back by that actor's delivery of the lines,

But little he'll reck if they let him sleep on
In the grave where a Briton has laid him,
and continues:—

"There was, perhaps, some cant in the enthusiasm; but cynicism likewise has a cant of its own. Perhaps, on the whole, traditional outworn ideals are better than none."

As the opinions of one who enriched the stage of past years with a series of dramas no less admirable in execution than elevated in sentiment, and who for more than half a century has maintained a close intimacy with the leading actors, Dr. Marston's verdicts will naturally command respect. How valuable a contribution they constitute to stage history will slowly but surely be recognized.

Mr. Coleman's 'Players and Playwrights I have Known' covers ground very similar to that occupied by Dr. Marston. No two methods could well be more unlike than are those of the two writers. The *ego*, which with Dr. Marston puts in an occasional appearance, is with his successor aggressively, if amusingly assertive, and the anecdotes which the dramatist rarely employs are sown broadcast over the actor and manager's reminiscences. Mr. Coleman is anxious to give the *ipsissima verba* of the persons with whom he deals. To use successfully this method of narration needs a memory more accurate than Mr. Coleman possesses, or a Boswell-like fidelity of not-taking which is also unknown to him. He gives his readers accordingly, with due disposition of quotation marks, opinions of men with whom he has consorted the mere form of which proclaims them untrustworthy. A long sentence, that no man could reproduce unless he took it down in shorthand, ends thus, "Now, after that, if you please, pass the wine and change the subject"—words in which is easily traceable Mr. Coleman's own exuberant joviality. The employment of quotation marks is often puzzling, since we are in doubt whether a mistake such, for instance, as naming one of Carleton's stories 'Fardarousha the Miser,' instead of 'Fardorougha the Miser,' is his own or that of the man whose exact words he professes to give. Mr. Coleman's recollections, however, are at least entertaining, and may be read with an equal measure of hesitancy and of amusement. It speaks well for his judgment that his critical verdicts upon actors of past days coincide for the most part with those of Dr. Marston. Wholly unlike are they in utterance—being, indeed, enigmatical, vague, or "high falutin'" as suits the mood of the writer. No very clear idea of Mrs. Glover is conveyed when we find her characterized as "most superb of comedienness" (*sic*), and we really fail to grasp anything whatever when we hear of "Mr. Henry Holl, a very handsome man, who unfortunately had a pair of legs like a parallelogram—had they been straight they would have been as handsome as the owner." For specimens of rhapsodies *à la* Colley Cibber, but with a difference, the reader must turn to the book.

Incidentally Mr. Hatton's 'Reminiscences of J. L. Toole' touch upon the same subjects as Dr. Marston and Mr. Coleman. The contents of the work are, however, almost wholly anecdotal. In some respects the book itself is a novelty. It is the result of one prolonged "interview," using the term in its recent and technical sense. Following the comedian from place to place during a country tour, Mr. Hatton extracts from him a series of stories and recollections, told for the most part under pleasantly convivial influences. To a certain section of the playgoing world many of these anecdotes are familiar. No more loth than other actors has Mr. Toole been to contribute to the general mirth the records of adventure or incident of which an actor's life is full. Like bar stories, with which they have somewhat in common, these narratives are occasionally repeated in private, gaining, it may be, something in repetition. Occasionally one of the most striking finds its way into print. To the general public, however, the whole have been unknown. Communicated as these adventures and strictures are in the actor's own words, and accompanied by Mr. Hatton's explanatory and good-natured comment, they constitute pleasing and popular reading. A series of portraits of well-known actors and dramatists proves an agreeable feature in the book, which has one great advantage over those associated with it in the shape of an index to each volume.

Arden of Feversham: a Tragedy. Reprinted from the Edition of 1592. With an Introduction by A. H. Bullen. (Jarvis & Son.)—A faithful reprint of the first edition of 'Arden of Feversham,' accompanied by one of Mr. Bullen's scholarly prefaces, full of bright suggestion and valuable criticism, is a boon to readers of dramatic literature. On the stage 'Arden of Feversham' is known only in the weak and diluted version of Lillo and Dr. Hoadly, and that adaptation even has not been seen in London since 1790. Among the plays in late years attributed to Shakspeare it occupies a prominent place. Its authorship remains to this day a mystery not likely to be solved. Mr. Swinburne is not indisposed to regard it as an early work of Shakspeare. With safer judgment Mr. Bullen holds that "it is in the highest degree probable that 'Arden' was one of the plays which received correction and revision from Shakspeare's hand." This may or may not be, and we incline ourselves to the negative, finding in it no line that seems unmistakably Shakspearean. The play is at least worthy of the careful consideration it has received. In the story the author adheres pretty closely to Holinshed, who gives a full account of the murder, though he departs from his original in making the hero innocent of the knowledge of his wife's adultery with Mosbie, his subsequent murderer. From the domestic tragedies of the time 'Arden of Feversham' differs in some important respects. The frequent baffling of the schemes of the assassins is very striking, and a grim picture of the times is furnished when we see how many persons of both sexes were accessory to the murder, and with how much aplomb it was committed. The play is in some version or other familiar to all students of the early English drama, and may not be treated as a novelty. In its present form it is specially welcome. The reprint is limited to two hundred and fifty copies, and is accompanied by a facsimile reproduction by the Rev. J. W. Ebsworth of an illustration from the 'Roxburghe Ballads' of the murder of Arden over his game at tables. In the plate the murderers are six in number. Mr. Bullen's ser-

vices to the dramatic student are constant and valuable.

The Merchant of Venice. Edited by Horace Howard Furness. (Philadelphia, Lippincott & Co.)—The present is the seventh volume of the 'American Variorum Shakspeare,' edited by Dr. Furness. Six plays in all have been published, 'Hamlet,' as is known, having occupied two volumes. The system which, after many more or less tentative efforts, Dr. Furness adopted in the preceding volume is retained, and will probably be continued. The text of the first folio pure and simple, with all its errors and difficulties, is accepted, and the various readings of the four folios and the four quartos, with those of subsequent editions, are given at the foot. This course is the most sensible that can be adopted. In the case of the present play the advantage of the first folio text is less obvious than it is in many other plays. Practically the four quartos resolve themselves into two—the first quarto, known also as Robertes's (1600), and the second, or Haies (Hayes), quarto (1600). The third quarto, 1619, is a mere reprint of the second, undertaken by the son of the publisher Haies; and the fourth quarto, 1652, is only the third with a new title-page. Of these quartos the second, and much the weaker text, was selected for the folio of 1623. Comparatively few corrections of importance have been made. "What thinke you of the other Lord his neighbour?" (I. ii. 73) is substituted for "What thinke you of the Scottish Lord his neighbour?"; "careless ruin" (IV. i. 150) becomes "endless ruin"; and the name of God is omitted, in obedience, Dr. Furness points out, to the statute 3 Jac. I. c. 21, "I wish" replacing "God grant," and so forth. The most important addition in the folio consists of the stage directions concerning the music. This, as Dr. Furness says, stamps the folio as a playhouse copy. The notes of the various commentators are printed at the foot, the additions of Dr. Furness being signed "Ed." We are glad to see this signature to an expression of approval of Theobald's punctuation of Gratiano's speech, III. ii. 205-6:—

You lou'd, I lou'd:—For intermission
No more pertaines to me my Lord than you.

Dr. Furness agrees with Rowe, Capell, Knight, and Dyce, and dissents from Steevens and the editors of the 'Cambridge Shakspeare,' in thinking that the name Salerio, given in all the quartos and folios,—

What and my old Venetian friend Salerio
(III. ii. 228)—

is a misprint for Salanio, and is not a new character introduced for no adequate purpose in the middle of the play. He disapproves of the phrase "sir Oracle" (I. i. 103), and wishes that the folio reading "sir an oracle" were right, which he fears it cannot be. In the appendix, which occupies nearly half the volume, are given the materials bearing upon the date and origin of the plot, comments on the duration of the action, critical opinions, and much other matter of interest. Mr. S. L. Lee's investigations as to the Jews in England in the time of Shakspeare are printed at length; large extracts are given from Lansdowne's 'The Jew of Venice,' an adaptation which for more than a generation held possession of the stage; and the 'Song of Gernutus' is printed in full. Like the previous volumes, this latest addition to the slowly augmenting series is a model of scholarship and sanity, the latter a rarer gift in the case of Shakspearean editors than the former. As in other recent works, the simple dedication "In Memoriam" tells how abiding is the sense of loss with the editor, whose wife no longer cheers his labours. Each succeeding volume is welcome, and many others, it is to be hoped, may receive Dr. Furness's careful and scholarly supervision.

The Life and Adventures of Edmund Kean, Tragedian, 1787-1833. By J. Fitzgerald Molloy. 2 vols. (Ward & Downey.)—We have here in a couple of volumes what is known or conjectured concerning Edmund Kean, told with all the sprightliness and much of the method of romance. A class of readers is to be found to which picturesque, florid, and untrustworthy chronicles appeal. To these Mr. Molloy's latest work may be commended.

The Dramatic Year 1887-88. Edited by Edward Fuller. (Sampson Low & Co.)—The chronicle here supplied is of the American stage, and is by various writers. Mr. William Archer, who gives an account of the season in London, is on the binding credited with the authorship of the work—a distinction which he has repudiated. The critical reports and estimates are fairly written, and to those who care for annals of a stage so closely associated with our own as the American the work has value.

THE FOLIOS OF JONSON AND SHAKESPEARE.

DR. NICHOLSON is not bound to take an interest in "the sizes of books and their designations." But until he has mastered the rudiments of the subject he is not called upon to "note his experiences" elsewhere than in his own note-book.

He has confused sheets with gatherings or quires. "The folio proper" is comparatively seldom "in two"; the sewing of large books would be a laborious business if it was so. When Dr. Nicholson discovers a book which is really composed of sheets folded in six (and theoretically such a thing is quite possible), he will be quite right to describe it as "in sexto," or, unless he has a special dislike to the ordinary English notation, "sexto." F. JENKINSON.

Liverpool.

IN reference to Dr. Nicholson's remarks on the sizes and designations of old volumes, may I give one simple example as a proof that the signatures are no test of the proper denominations of these books? I have in my possession a copy of St. Jerome's works, printed in Paris in 1546, which according to the signatures is an octavo, as they run a i. to a ii. iii., then four unsigned leaves, and so on; but the size of its page is 15 in. by 10 in., and who has ever heard of a sheet of hand-made paper measuring 10 ft. by 6 ft. 8 in.? The fact is that it is a folio, as its appearance suggests, and this is proved by the water-marks which occur near the centre of every other leaf or of two out of every four leaves.

J. F. MANSERGH.

I THINK that the most pertinent commentary on Dr. Brinsley Nicholson's sextos is likely to come from some bibliographical bookbinder, who will point out the great labour involved in stitching any but the thinnest folios, if the sheets are all folded in twos. I believe I am right in saying that the thin folios of poetry which were common in England towards the end of the eighteenth century will mostly be found to be folios by signature as well as by shape; certainly this is the case with the first edition of Dryden's 'Absalom and Achitophel.' But the difference in size between this and such thick volumes as the folios of Shakespeare and Ben Jonson, or (to mention two out of twenty others) Sidney's 1598 'Arcadia' and Fairfax's 'Godfrey of Bulloigne,' is enormous. For the same reason thick quartos, such as Blount's 'Don Quixote,' 1620, or Burton's 'Anatomy,' 1621, are sometimes in eights, though a bookseller would stare if they were therefore alluded to as octavos. The inference appears to me to be not that we should invent a new term and talk of sextos, but that we must continue to judge of the name to be given to a size chiefly by considerations of shape, and must add, where necessary, the information "in sixes" or "in eights," as a help towards the

discovery of imperfections where the book is without pagination, or where the printer's pagination (as so often happens in old books) is incorrect. I believe it was the late Mr. Henry Bradshaw who proposed that the sizes of books should be determined not by signatures, but by the use of a foot-rule. By this plan Dr. Nicholson's 1679 Beaumont and Fletcher would be described as 14×9, and his 1617 Minshew's 'Dictionary' as 15½×9½. This method would give very little trouble, and its adoption would considerably facilitate the work of determining on what shelf a book is to be placed. This applies even more strongly to modern books than to old ones. Whether a French book of to-day is in 12mo. or 18mo. *jeûs* appears to be purely a matter of chance, and it frequently happens that books in these two popular French sizes and English octavos will all have exactly the same lineal measurement. In any case I hope that the time-honoured word "folio," with all its associations, will never be discarded out of bibliographical pedantry. I am sure that Charles Lamb would not have trudged out that Saturday night and knocked up his book-seller in quest of a Beaumont and Fletcher in sexto. ALFRED W. POLLARD.

Dramatic Gossip.

'LE GENTILHOMME PAUVRE' of Dumanoir and Lafargue enjoyed at the period (1861) of its first production great vogue in France and in England. Its story, taken from a roman *flamand* of H. Conscience, is pleasant, touching, and sympathetic, and is noteworthy inasmuch as the action is carried on by virtuous characters without the intrusion of a single base personage or action. In the year of its first performance it was given at the St. James's by a French company under M. Denner; and an English adaptation, with Alfred Wigan and Miss Ruth Herbert in the principal characters, was played shortly afterwards at the same house. Le Marquis de Lafresnaie, resumed by M. Lafontaine at the Royalty, is one of the best of that actor's creations. The representation of it has gained in delicacy and refinement. Distinction, however, rather than pathos remains its chief attribute. Madeleine, the daughter of the Marquis, the first exponent of which was Mdle. Victoria, subsequently Madame Lafontaine, is agreeably played by Mdle. Charlotte Raynard.

'LA CORDE SENSIBLE' of Clairville and Lambert-Thiboust, given with 'Le Gentilhomme Pauvre,' is a specimen of an old-fashioned vaudeville, and deals with the loves and adventures of two *grisettes* who find importunate and in the end successful lovers in their immediate neighbours. The "corde sensible" which is to be touched in every feminine bosom proves to be, in one case, a sense of the value of masculine protection; in the second, a due regard to the worth of money. The two heroines of the piece, first given in 1851 at the Vaudeville, are played with spirit by Mdles. Charlotte Raynard and Jane May, the suitors being assigned MM. Dalbert and Schey.

If a report is true which we copy from the *Daily News*, that Messrs. Abbey and Gran have secured the Gaiety Theatre for a series of French plays to be given next year, and have engaged Mesdames Sarah Bernhardt, Judie, Jane Harding, and Jeanne Granier, and M. Coquelin, Mr. Mayer is threatened by a sufficiently formidable opposition.

A MEETING of those interested in the proposed memorial to Marlowe is to be held at the rooms of the Lord Chief Justice, in the Law Courts, on the afternoon of Thursday next.

'DREAM FACES,' a comedietta by Mr. Wynn Miller, produced last week at Terry's Theatre, is a pleasing and sympathetic story of the lifelong sacrifice of a gentlewoman on behalf

of the worthless man she has loved. She has adopted his daughter, and, unknown to him, has settled upon him an allowance which may keep him out of mischief. In the course of a visit he pays with a purpose of spoliation, he discovers these facts, and finds also that his daughter, who believes him dead, has learnt to love his memory. Stricken with remorse, he withdraws, to lead, it is to be hoped, an amended life. The part of the heroine was played by Miss Carlotta Addison with a sweet sincerity, the effect of which was irresistible.

THE same occasion witnessed the production of 'The Policeman,' a three-act farce. This is an extravagant piece, which begins well and ends weakly. Mr. Arthur Williams created much amusement as the hero, a policeman disguised as a "swell"; and Messrs. H. Morell, Forbes Dawson, and B. Webster took part in an adequate representation.

'AS YOU LIKE IT' is to be withdrawn from the Shaftesbury Theatre, and replaced by 'The Lady of Lyons.' The run of this, however, will not, it is expected, be long, since a new play is in preparation.

SO soon as Mr. W. S. Gilbert's new play can be got ready it will replace 'The Dean's Daughter' at the St. James's. An important character will be assigned to Miss Julia Neilson, whose recent experiments in Mr. Gilbert's pieces have attracted favourable comment.

THE Princess's Theatre has remained closed during the first days of the week for rehearsals of 'Hands across the Sea,' a melodrama by Mr. Henry Pettitt, which was produced on Thursday evening.

VERY general regret will be felt at the demise of Miss Florence Toole, the daughter of the comedian. This death, at the age of twenty-two, following upon that of her brother, leaves Mr. Toole childless. Few actors have won a higher name for manliness and benevolence than Mr. Toole, and these successive calamities inspire warm sympathy, which will be heightened in the minds of those who had the privilege of his daughter's acquaintance by their knowledge of the intellectual vigour and promise of the life just cut short. Miss Toole was a true Irishwoman in the vivaciousness of her intelligence and in her wide and ready intellectual sympathies. Familiar at first hand with much of the great modern literatures, she was ever on the quest for new manifestations of literary talent, and in this quest she evidenced a taste as sound as it was catholic.

'MASKS OR FACES: a Study in the Psychology of Acting,' by William Archer, is nearly ready for production, and will be issued by Messrs. Longman.

'CLARA SOLEIL,' a three-act farcical comedy of MM. Edmond Gondinet and Pierre Civiace, produced in 1885 at the Vaudeville, will be the next novelty of Mr. Mayer's season at the Royalty.

MADAME SARAH BERNHARDT began on Tuesday in last week, as Marguerite Gautier in 'La Dame aux Camélias,' an engagement in Vienna. She is supported by M. Damala.

THE interest which is felt in 'Hamlet' in Greece is proved by a new and popular edition of Mr. Bikela's translation of that play into modern Greek having lately been published at Athens. It is this version which has been employed when 'Hamlet' has been produced on the stage in Greece. A copy of it is before us.

TO CORRESPONDENTS.—J. G. F.—R. M. F.—H. J.—J. F.—T. S.—S. T.—A. B. G.—T. G.—F. A. H. E.—C. S. A.—J. T.—J.—received.

No notice can be taken of anonymous communications.

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